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At the Theatres.



Although we believe that tragedy has been a little overdone in this city since the opening of the present season, and that the appetite of the public for weighty dramatic fare has been satisfied for the nonce, nevertheless we were gratified to find our fears disappointed by John McCullough Monday night at the Fifth Avenue Theatre, where a large house gathered to admire again the lusty actor's popular representation of *Virginius*. We have already expressed our opinion upon this particular personation at considerable length, and as we saw very little in the performance as it stands now that is radically a change, we are certainly unable to alter the estimate formed several years ago. All the *apparatus criticus* in the world combined could not satisfactorily demonstrate that McCullough's *Virginius* is fine acting, nor could the most prejudiced observer fail to admit that the actor exhibits some glimpses of greatness in the characterization. Mr. McCullough has worked away at *Virginius* until it presents a smooth, flat surface, but he has forgotten to trim the edges, and there they remain offensive to the sight, painfully wounding us with their jagged points to that extent that we lose sight of the excellences of the affair. McCullough's pathos is hard and unsympathetic; his rage like the roar of the bull of Bashan—all his stronger passions as reasonable as a woman's argument on politics. We have seen Mr. McCullough in other parts besides *Virginius*, in which we infinitely prefer him, but with all its faults, it is unquestionably a piece of acting that is very interesting, and to the amusement seeking public entertaining, but it has no right to a place side-by-side with Macready's grand representation of the part, although we must grant it is the best *Virginius* now on the American stage. A little more tenderness and a great deal more tempering would make it thoroughly admirable. McCullough's personal advantages, both of appearance and popularity, should breed an ambition and a will in him that would overcome all the mistakes and faults of to-day, and bring him knowledge of dramatic art sufficient to attain an unoccupied position as the greatest living, heavy tragic star of the English speaking world. Some ridiculous armor brought over from Drury Lane are made features on the bill—these and all others worn by *Virginius* and his rebellious armies should be confiscated at once by somebody. If Mr. McCullough pleases, will he kindly tell us where *Virginius*, an ordinary man of war, obtained the gorgeous gold armor and the palm of a great Roman general? Macready was satisfied to be correct and stir men's souls in a simple leather jerkin. Aside from these and other absurdities the mounting of the play reflects great credit on the management of the Fifth Avenue. The scenery was excellent, and if the Roman citizens were rather limited in point of numbers, they were exceedingly lusty and chock full of patriotism. *Virginius* was their candidate, and they didn't forget it.

Frederick Ward's secession weakens the company more or less. John A. Lane was scarcely so satisfactory an Icelius, but he answered very well. Edmund Colliers' Appius Claudius, barring the very monotonous intonation which distinguishes this actor's reading, was good, and Kate Forsyth's *Virgilia* was a well sustained piece of work. Mrs. Foster as Servia, and H. A. Langdon as Dentatus finish the list of people who acquitted themselves with credit. The company is well in hand and does good service—probably it is the best organization supporting a legitimate actor on the road. *Virginius* may run another week. Wingfield's new play, founded on incidents in Jack Cade's life, is in rehearsal, and will be put up sometime during Mr. McCullough's six weeks engagement—one, by the way, which promises to be very profitable.

The most important event of the week was the return of the Union Square company. This splendid troupe of actors has delayed too long in the provinces, and the theatre goers of this city have felt their absence keenly. It is so unusual for Mr. Palmer to send his players away to batten on the provinces that we have scarcely forgiven him, even though he did make a handsome penny by the operation. Crowned with country laurels, they come back to be, we trust, even better appreciated than before. Monday evening a large audience gave them a hearty welcome altogether, and manifested a warm welcome for each individual actor as he came upon the stage. Daniel Roebat, the grandest and

most masterly stage composition of this century, was revived in splendid style, and the audience forgot all about the Doctor of Lima and Coney Island in the intense interest which the powerful drama evoked. After seeing the performance, matured and ripened by long practice, we wondered how such a play, played by such a company, could have been permitted to be put by without at least a six months' run to its credit.

Charles Thorne we have seen in better spirit. He appeared fatigued, and the character of Daniel, which should stand out like the outline of a mountain against a grey sky, suffered slightly in consequence. But, on the whole, it was a very excellent effort, vastly improved by repetition in certain spots which needed working over. Frederick de Belleville, the Chesterfield of the Union Square company, showed how much a good actor can do with a bad part by acting Charles Henderson with grace and finish. Mr. de Belleville is a gentleman both on and off the stage, and it is a pleasure to see such a man steadily making his mark. J. H. Stoddart gave the same quaint, precise and thoroughly eccentric personation of Dr. Bidache that received high commendation last season, and the audience was particularly warm in its welcome of the favorite. John Parselle as Mr. Fargis, Walden Ramsay as Casimir, and H. W. Montgomery as Laurent, were respectively excellent. Julian Magnus—who has given up journalism altogether—the latest addition to the Square company, played the Reverend Clarke nicely. Sara Jewett was sweet and eminently satisfactory as Lea, playing the midnight chamber scene with true dramatic force. Maud Harrison played Esther with her usual piquancy, and Miss Phillips comes in for a word of praise for her acting of Mrs. Powers. Altogether the play was admirably done, and it will fill the time profitably until *Lights o' London* (which is being rapidly rehearsed) is ready for the verdict.



The *Passing Regiment* was performed at Duff's Theatre last Thursday, written by von Moser and spoiled by the irregular dramatist of the theatre. This latter individual has taken a piece which is purely German in locale, sentiment and humor, and by transferring the scene to Narragansett Pier, interpolating a lot of wish wash talk, introducing his harem in gaudy dresses such as are worn by the inhabitants of a world that is singular in being only one-half a sphere, expects it to be accepted by an intelligent public as a comedy of "contemporaneous interest." Its "interest" doesn't seem to excite the attention of anybody except the lithographing firms and other creditors of the theatre who have a financial solicitude for its success. As another "contemporaneous" production is already underlined it does not look as if their very natural anxiety will be rewarded favorably.

Seventeen members of the company struggled to be more or less funny, and failed as utterly as the rubbish they were trying to palm off as a "contemporaneous comedy." We have neither space nor patience to waste in a recital of their dribblings. Can we be censured, then, if we let this last fiasco of a scuttled manager sink into the oblivion which it certainly deserves?

Barney McAuley is playing a profitable week's engagement at the popular Windsor Theatre, and the east siders seem particularly pleased with the humorous experiences of the Messenger from Jarvis Section. In spite of the simple ground work upon which this piece is founded, there is a pretty little moral running through it, and the incidents are of entertaining character. Mr. McAuley seems to add a freshness and zest to his impersonation of the ingenious and self-sacrificing old Messenger that pleases immensely, and his numerous escapes from the clutches of his enemies never fail to evoke the most spontaneous enthusiasm. There is a quiet dignity about his acting in this verdant part that is very interesting. Lizzie Evans' Clip was a pleasing performance, although the lady is naturally too refined in manner for so abandoned a character. A little more vivacity in the first scenes would add materially to the part. The Sandy Mitchell of Charles Mason, Skinny Smith by J. H. Ready, Sheeny Mike (a capital make-up) by Sedley Brown, Bill Hawser by H. Gould, Nancy and Gertrude Bartlett by Mrs. Charles Peters and Jessie Randolph, and Mrs. McGone by Miss C. Monroe, were all cleverly done; but the First Mate by William Thornton, and Simon Briggs by H. R. Marshall, were two of the worst performances we ever

saw. The piece was well set. Next week Jeffreys Lewis is announced for a week's engagement.

Rossi played *Lear* last Friday night to a small house. It was the finest performance of the exacting character we remember having seen. It does not speak well for New York culture or good taste that the splendid impersonations of this magnificent actor were permitted to pass by without proper recognition. We hope that Rossi will come again soon, and the derelict public will open their eyes and appreciate one of the greatest—if not the greatest—tragedian of the day.

Tony Pastor is constantly surrounding himself with the best material the variety profession affords. This week the bill is replete with the most laughable and entertaining specialties, and the popular Tony himself contributes nightly to the wealth of fun. E. D. Davies, the well known ventriloquist, is the principal feature this week. His performance, however, is about the same as when we saw him seven years ago. Although inferior to Kennedy, he makes much fun with his comical figures. Jacques Kruger still continues here in his mirthful conceits. Add Ryman's Mixed Paints is an extraneous attempt at wit, and is silly and meaningless. With this exception the programme is most amusing and diverting. The McGilligans, with Kruger as the hero, concludes the performance. Next week's attractions include the Garnellas, St. Felix Sisters, Fields and Hanson, Electric Three, Mealy and Mackey, May Irwin, and the stationary members of Pastor's company.

Mlle Eugenie Legrand gave a very fine representation of Camille at the Academy of Music, Jersey City, on the evenings of Monday, Tuesday and Wednesday of this week. Mlle Legrand is an actress of great cultivation and considerable power, sympathetic in style and graceful in action. Her English is just piquante enough to make it interesting, and her playing of the exciting scenes of this exciting drama was far above the usual.

Deacon Crankett is booming along at the Fourteenth Street, and Manager Hill is happy in his own quiet way. By the by, Mr. Hill is just the man to locate in New York and manage a big theatre. He has all the enterprise and shrewdness necessary to compete with our enterprising and shrewd directors of public amusement, and certainly New York as well as Mr. Hill himself would profit by such a move.—Esmeralda is very largely patronized, and the Madison Square is filled every evening with toilettes such as are seldom seen away from a dinner party.—A number of changes were made in *Le Voyage en Suisse*, Monday night, at the Park, successfully, and the marvellous Hanlon-Lees will continue to make merriment one week longer, when Mother-in-Law will be produced for the first time in America by Mr. Abbey with a specially engaged company.—Rhea made her first appearance at the Brooklyn Park Monday night. We prefer to reserve our judgment until she appears with a well rehearsed company at Booth's later.

The Musical Mirror.



JESSE WILLIAMS.

The Snake Charmer continues to draw full houses nightly at the Bijou Theatre, and Selina Dolaro's *Bon Jour* to which the traction is mainly due, is re-demanded over and over again every evening. Miss Dolaro is a most sympathetic artist. Whatever she does she does well, even when it oversteps her true line of business, and most especially, she never "oversteps the modesty of nature," but does all things conformably. Miss Russell is simply charming, and the whole get-up of the opera is without blemish. Would we might say as much for the music, but "we really can't, you know," for with the exception of the first finale, it is naught.

That Adelina Patti is the very greatest of light sopranos is an undoubted fact; that she is one of the finest actresses that trends the operatic boards is also undeniable. Her Zerlina is a revelation. Her Dinorah is a poetic dream. Her Amina is the reflection of the sun on a Swiss lake. But she loses more than half her charm when she dons the buskin of the stage and dons the satin slipper of the concert room. Still, Ade-

lina Patti is exquisite even through a veil. She is ever the "Casta Diva," even when her radiance is obscured by clouds, and verily she has plenty of clouds to shadow her in the very misty company by which she is surrounded. Nicolini is plain, puffy and vibrative to an extent distressing, and the rest of the crowd are worse than he. Heaven keep us from such!

Patience in a large theatre is as much out of place as a midget on a round of beef. The very first necessity of opera bouffe is proximity. Let but a space intervene between actors and audience sufficient to call for the adjustment of an opera glass, and the cosy, comical element is lost, leaving nought but an abortive effect at spectacular effect. Therefore, Patience at Booth's Theatre is unsatisfactory. Besides, though Truth may live pleasantly at the bottom of a well, music cannot healthfully endure such damp quarters, and the unfortunate band, being entombed, as it were, alive in a deep, deep fosse, from the profundity of which the wretched fiddlers and pipers could not see nor hear the singers whom they were supposed to accompany and support, the general effect was rather misty and discursive. The chorus looked very pretty and did not sing badly, if one could forget the perfection of choral singing at the Standard. Rose Temple is infinitely superior both in voice, method and acting to Carrie Burton. Miss Cooke would have been thought a very satisfactory Lady Jane had not Miss Roche taken such complete possession of the part, and so dignified it by her really grand vocalization that no other singer in the country can compare with her. Mr. McCollin was an inconsistent imitation of Ryley, the unapproachable Bunthorne. Vernon Jarbeau was a very pretty and very effective Lady Angela. Henri Laurent a fair Duke, and Eugene Clarke a pretty fair Grosvenor, while Gustavus Hall was only middling as the Colonel. The conductor was evidently utterly inexperienced in the leading of opera, which is nothing new, as in our fair city the round peg is, for the most part, stuck into the square hole, and the "get-up" of the opera, although modeled upon the Standard production, was by no means so crisp and well worked. Finally, and to conclude, Booth's Theatre should be reserved for other ends than the playing of opera bouffe. An elephant should not be put to draw a child's wagon.

M. Prevost is one of those vocal monstrosities that crop up once in a while to astonish the weak comprehensions of the vulgar. Like Duprez, Tamberlick and Wachtel, he is endowed with a phenomenal note, after the manner of a bell bird, the which fowl tooteth ever on a high C, or as the learned call it, an "ut de poitrine," but has no other notes whatsoever wherewith to make continuous melody, and therefore neglects to cultivate the power of artistic singing. To hear M. Prevost or any other of these "tenori di forza" is like listening to the post horn gallop, in which composition the leading part has only one note, and the rest of the melody is furnished by the other instruments. Nevertheless the public is "engouee," which, in the common, is "stuck" on M. Prevost, and crowds to hear his one note while neglecting others who have the whole scale at their throats' end, proving that to the average amateur the juggling and acrobatic vocalist far outvies the poetic and artistic singer. We should expect better things from the length and capacity of ear with which the average amateur is gifted.

Mlle. Vachot is rather a nice little singer. Just such an one as used, in the days when there were voices, to be relegated to parts which the great prima donna disdained—as Adalgisa in Norma, Lisa in La Sonnambula, Amenaide in Tancredi, Elvira in La Muta di Portici, and the like. She has plenty of volubility; her scale singing is smooth, and her voice pleasant, with a sub-acid flavor like that of well-lemoned gruel. In these days of mediocrity Mlle. Vachot does well.

Patience at the Standard Theatre keeps up its almost unexampled run of success. The exquisite orchestra alone is worth the money one pays to go in, and Kyll's admirable personation of Bunthorne, the aesthete, Miss Roche's truly great singing as Lady Jane, and her quiet, self-possessed acting, which is so very artistic as to show no trace of art, reaches the true point of burlesque, the element of which is that no study of absurdity should be seen, but the fun should come from the serious acting of the part. In this style Miss Roche is beyond compare. The band and chorus is beyond praise.

Madame Carreno is an excellent pianist; her touch is firm and clean; her taste and feeling undeniable, and though she does not stun her hearers with a clatter of dry bones and a clanging of iron wire, "as some of our players do," she charms us by the more musical aid of a sympathetic temperament and a poetic grace. Ferranti, we all know, is an excellent "basso caricato," an occupation that is all the better for being no voice employed in it, and therefore well suited to Signor Ferranti. Signor Stantini, whom we have heard with great pleasure in private, and who has most undoubtedly an

excellent voice and a good method, did not seem to hit the public taste last Sunday at Booth's Theatre, the which we are more surprised thereat, in that Stantini is a far better singer than many who do.

Miss Jonny Claus is a very good player upon the fiddle. Her tone is almost as firm and strong as a man's, and her performance of Handel's sterling sonata at her Soiree d' Invitation was worthy of the composition, which is saying a great deal. As an encore piece, she gave a nocturne of Chopin flowingly and well. Constantine Sternberg is a pianist of the first force, his articulation is especially clear and distinct, his fingering thoroughly equalized, and his touch firm. As a composer he has fancy, fire and invention; his music is thoroughly in the latest modern school, and, in the future tense, or rather, let us say, in the paulo post futuro tense, but well conceived and well made nevertheless.

The Melville Comic Opera company has taken a fresh departure in Boston, where the houses have averaged \$1000 per night, and the fair and clever prima donna, "Our Emelie," has won "golden opinions from all sorts of persons" by her acting and singing. Max Freeman, too, the Anglo-German comedian and stage manager, who speaks English as well as ever did Fechter, and whose talent and tact as a dramatic director and actor are well known, has added another success to those he has already achieved; and Mr. Reiff, the conductor and musical director of the company, has brought the erst discordant elements of a provincial troupe into harmonious accord, tuning down the protuberant and bringing forward the weak. We shall shortly have an opportunity of judging for ourselves of the merits of this troupe, as Miss Melville and her companions will sing at Haverly's Fifth Avenue Theatre during the Autumn.

Mlle. Julietta Lawrence has made a great hit at Koster and Bial's Concert Hall. She is pretty, vivacious and *espiegle*. She sings in seven different languages, of which all are German, especially her English, which is more German than German itself. She gets about a thousand encores every night, and draws like a dynamic engine. The Tyrolean warblers continue to warble most melliflously, and Mlle. Julia de Bertrand with her Phenale Philharmony phiddle phelicitously.

Madame Zeiss, an excellent prima donna di contralto, who was a great favorite in Paris, has arrived in town. She would be a great acquisition to any first class opera company, as her voice is full, melodious and admirably trained, and her school is of the very best. Madame Zeiss was forced to retire temporarily from the stage in the height of her success by ill-health, but she is now completely restored, and her vocal powers are at their zenith.

A new comic opera called *Our American Minister*, written and composed by J. A. Dewitt, will be produced at the Union League Club Theatre by a specially engaged company on Saturday, November 19. From a cursory glance at the score we are inclined to prognosticate a success if well performed.

CHAT.—Clara Livingstone, a young and clever lady whom we were the first to make favorable mention of, has been engaged by Mr. Wetherell, the manager of the Emma Abbott Opera company, as prima donna di contralto, and will make her first appearance in a few days. Miss Livingstone has a clear, fresh voice, well trained, and a most prepossessing appearance. She is a pupil of Herr Fornes and Fred Lyster, who have prepared her for her operatic career.—Emelie Melville and her company, under the direction of A. Reiff and the management of C. Blanchette, are prospering gloriously in Boston. Old Mother Hubbard has taken to the fair and bewitching Emelie with a will, and has gone to her cupboard to fetch from it something more agreeable than the historic bone, namely, rolls of bank bills most pleasant to receive, and the cupboard wasn't bare either.—Max Freeman and Tom Casselli are prime favorites, Freeman being an actor of great ability in the legitimate drama as well as opera bouffe, and Casselli having a variety tinge about him that catches the public.—To our poor thinking, Tony Reiff is the best operatic conductor in the country, as he is undoubtedly one of the most largely experienced.—Saalfield's concerts promise well. He has secured Gerster and many other artists of the front rank. He is an enterprising man, devoted to music, but having a business head screwed on his shoulders likewise.—We met Anna Bishop lately at a concert in Chickering Hall, and oh! how the sight of her brought the gleam of the old time o'er us, when Anna Bishop and Jenny Lind divided the town, when Anna Bishop and the great Maestro Bocha, the Seguin and Manvers founded the English opera and the orchestral concert, which have flourished since like the green bay tree. Ah! we were younger in those days, but Anna Bishop is a fine woman still.

—Bandmann is in Tasmania. He is playing his old plays and his old games, according to a Hobart paper which he sends us.

Pen and Pencil.



It is very often said by carping fellows, who, of course, know very little about the subject, that there is no such thing as American drama. Perhaps not, and at the same time, perhaps so. I incline to the latter idea. In support of this I can offer Davy Crockett, Josh Whitcomb, Colonel Sellers and Deacon Crankett—what are they? They're surely not Irish, Portuguese or Greek compositions; they don't illustrate British rights, Chinese



Joe Thatcher

wrongs, or Parisian immorality. Certainly they haven't the fire of brandy-and-water, the zest of a *pousse cafe*, or the sparkle of champagne—nobody but the authors claim these qualities for the pieces named. It is equally true that they partake of the mild and quiet properties of a Morton House lemonade. But we are temperate as a people; the land of the brave is the birthplace of blue ribbon Murphy, and the home of the free undisputedly claims the honor of having launched John B. Gough as a lecturer upon a guiltless nation. Why, then, should we deny there is such a thing as American



Joe & his sweetheart

drama merely because such as we have sheers but does not inebriate? Men should not put trash into their mouths to steal away their brains, nor should managers put trash upon their stages to steal away the public's shekels. American plays are by no means trashy, and to encourage native products and drive out the encroaching Sims



The villain

and Sardons, let us take what we have and be grateful. Pencil, and thine always, meandered to the Fourteenth Street one evening this week, determined to encourage the growth of Deacon Crankett and the A. D. simultaneously. With a brand new Faber pencil, and an equally new stylographic pen, (thoroughly American, you perceive,) we prepared for pictures and comments alike. The atmosphere of the piece is healthy and pleasant; it is as native in its way as Cooper's Tales, Helen's Babies or the legend

of poor old Rip. You have seen the picture of the Deacon saying his prayers with sundry domestic interruptions, and the Declaration of Independence framed in dingy mahogany, which hangs over the rusty musket and family bible on the walls of every New England homestead. Well, these homely affairs are typical of the quaint, old-fashioned flavor which permeates the quiet incidents of this play. There is nothing much to excite the spectator, nothing to make the blood flood up to his cheeks, but there is an attractiveness in the simple story



of Joe Thatcher and his love, of the kind-hearted, good humored old Deacon with his rough warmth, dry humor and blundering plans for the happiness of the young people on whom are centered his hopes. Ben Maguire was made for this character; he looks it, feels it and expresses it as no other man on the stage could. Just such big golden hearted men may be found in the Yankee towns, where railroads are curiosities and telegraph marvels. When Maguire comes on the stage it seems as though the hay-seed clings to his homespun clothes, and a breath of air laden with the sweet odor of new-cut grass comes to refresh the blue theatre goer, stifled with the gas and heat of the theatre. Joe Thatcher and his sweetheart make a pretty subject for a picture in the opening act. Elea-



nor is a character which does not stand out boldly, but it is sweet and pretty. Like Miss Young, who portrays it with excellent taste. Ed. Buckley, as Egbert Gray, plays admirably, and his effective acting inspired a wish that—valuable as he is to Mr. Hill—he would get a permanent position among



The new do will's scheme to become rich

us here. The ship scene was realistic, but there is not sufficient *raison d'être* in its introduction. A few lines of explanation judiciously supplied would fix this. Harry Eytting plays a part that is a species of dramatic fungus, because it has very little to do with the elucidation of the story. Nevertheless Mr. Eytting shines in his own corpulent way, and is much admired as a venerable looking gentleman by the ladies in front who

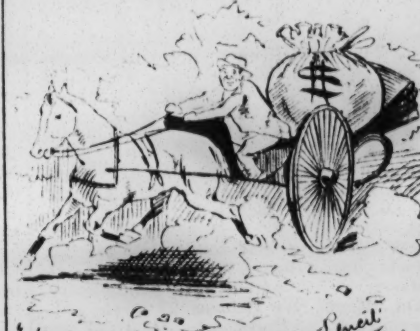


Just like Lotta (about the hair)

do not know that his artificial gray hair is a delusion and a snare. Annie Ware, as Ma Crankett is a good companion picture to the Deacon. Like the other and similar mater in Emeralds she pans out very well

in the end, renouncing all her acidity for the satisfaction of the audience. This is kind—very—of Mrs. Crankett.

Weazel, the ne'er do weel, and his love, Polly (who made Pencil exclaim, involuntarily, "How like Lotta!") is a pleasant leaven to some of the more serious portions of the story, and although the young man who acts him seems a little careless, he does very well, on the whole.



The Deacon is riding along on the road of success, and before his one-horse shay, like that of the other Deacon's, drops to pieces, he will distance a big field of competitors, although he carries, and will continue to carry, no doubt, a constantly increasing weight, something like that which Pencil illustrates in the above picture.

PEN.

Too Many Owners.

There has been a great deal of quiet fighting among various parties over the right of producing Dave Belasco's play, *La Belle Russe*, which made such a hit at Baldwin's Theatre, in San Francisco, recently.

Dave Belasco, the young author of the play, was found by a *MIRROR* reporter, and, in answer to questions, said:

"After the San Francisco production of my play of *La Belle Russe* I received telegrams and letters from many Eastern managers asking for the terms upon which the play could be secured. I was in Tom Maguire's employ, and naturally showed him all my messages. He told me to pay no attention whatever to them, and finally said, 'I will give you \$2500 in cash for the play.' After some debate with my friends I concluded to accept the offer, and informed Mr. Maguire that I would accede to his terms. Mr. Maguire then said that he would pay my money in a few days. While we were talking over the matter a gentleman named Barnes, who is the dramatic critic on the *San Francisco Call*, approached us, and was immediately informed by Mr. Maguire of the purchase. Mr. Maguire then said that just as soon as we produced *The Strangers of Paris*, which was underlined, he would have sufficient money to liquidate my claim.

"Believing his statement I commenced dramatizing *The Strangers*. Shortly after Charlie Goodwin, the treasurer of the house, said to me: 'I have a paper for you to sign, Dave.' As I was driven with work, I said all right, and scratched my name down without asking what the paper was. "The *Strangers of Paris* was finally produced, and was a great success. I asked time and again for my money but could not get it, then I went to John Kelly, the financial backer of the theatre, and he said that it was all right, that I would get my money, and that the best way for me to do was to wait until the termination of the Wallick's company engagement when Maguire and I would leave for New York, where, through Mr. Maguire's influence, we could put the play on at any metropolitan theatre. Mr. Kelly said he would insure me \$500 or more before we left San Francisco.

"When we reached the train, I was handed \$100 and told that the moment we arrived in New York the balance would be forthcoming. I was not contented, but I gave my wife the money, and traveled the whole distance without a dollar in my pocket.

"Upon our arrival here Maguire gave me five dollars. I asked for a settlement, and he said he owed me only \$500. I asked for that, and he refused to pay it. I then said that the play was sold for cash, and that as he owed me money for work done on *The Strangers of Paris* at San Francisco, and while in his employ at the theatre, I would agree to call it square and let him have the play for \$500. Mr. Maguire then said, 'All right; sign a receipt,' and I drew one up and did as he requested. Maguire took the receipt and put it into his pocket. I asked him for my money, and he told me to go to him. He said he had my receipt for money paid, and that was legal proof enough.

"I told him that if he would give me \$250 I would call it square. Maguire replied that he had already paid me in full; that he only agreed to give me \$500 for the play, and that he had already received of me receipts for that amount. I reminded him that \$2500 was the price agreed upon in San Francisco. He told me that I was a dirty little liar, and drew out a paper which had my signature upon it. The paper was the one I had signed in San Francisco. The paper was filled out for \$500 instead of \$2500.

"I saw through Maguire's intention in a moment, and I took him by the throat, and called him a thief, liar and villain. Friends separated us, but before I left I told Maguire that I should not consider our agreement binding, and that all money he had paid me I should consider as being part of the money due me on *The Strangers of Paris*, and for work done at his opera house in San Francisco.

"I then went to John Stetson, of Booth's

Theatre, and asked him to read my play. I told him the whole story, and he laughed at the idea of Maguire's being able to hold me to a fraudulent contract. Mr. Stetson liked the play, and offered to purchase it of me. I told him I would think about it, and left him. Afterward I met Frank L. Goodwin, and also told him my story. Mr. Goodwin said, 'How much do you want for the piece?' I told him, and he said, 'It's your money.' The contract was signed by both of us, and he now is the sole owner of *La Belle Russe*. But Mr. Stetson heard soon after of my disposing of the play to Mr. Goodwin, and he went to Maguire and bought all of the fraudulently obtained papers in his possession, and now I understand that he claims the play. Fortunately for me, there are in this world a half dozen honest men at least, who were witnesses to the price agreed upon, and who know all the circumstances of the matter. I therefore have no fear of the result."

A visit was next paid to John Stetson, who made the following remarks:

"I purchased *La Belle Russe* of Tom Maguire, who claimed to have bought it of the author. I understand that both Brooks and Dickson and Frank L. Goodwin claim the piece. I shall stand up for my rights, and that is all I have to say. You had better see Messrs. Brooks and Dickson."

Mr. Dickson said to the reporter: "It is impossible to fully determine what the facts are regarding *La Belle Russe*, but undoubtedly Miss Jeffreys Lewis will star in it before the end of the season."

"Are you the owner of the play?"

"It is disputed at present, and I will only say that Miss Jeffreys Lewis will probably star in the play. I cannot tell who owns the piece, but it will be under our management, unless complications should intervene."

Things look somewhat mixed.

The Giddy Gusher



SPENDS AN HOUR WITH A JEWEL BOX.

One of the most remarkable women of this age, possessed of the courage, ambition and industry of a man; the heroine of a thousand adventures by land and sea; a mistress of languages, and wonderful actress, and owner of about a peck of precious stones, is Madame Janaschek. The writer has so often seen the caskets and sets of famous actresses, and the dainty way in which they are housed and boarded, that it was a genuine surprise to look at the treasures of Janaschek, and the sturdy, unpretending style in which they are used. There was no satin lining in the strong, heavy box; there were no delicate compartments; no tinted locks of cotton wool. Three or four pieces of quilted black velvet intervened between the gorgeous layers of jewels. The Madame's manner of displaying them was characteristic. She just dumped the load on a table, and with careless fingers detached one piece from another as she told some anecdote connected with the most and least valuable.

The fashion and workmanship of every nation under the sun was represented. Madame has been a great traveler, and in lands where genius is rewarded by royalty in splendid gems has reaped a glittering harvest. Russia was nobly represented. The late Emperor three times presented her in person with tokens of appreciation, in one instance by a bracelet, a manacle of rough, crusted gold, imbedded in which are six magnificent diamonds; at another time with a full set of coral worn by the lady now in Lady Deadlock with the golden brocade dress so famous in New York; a necklace, two very wide golden cuffs, earrings, and a brooch containing twenty-five enormous pieces of coral, most beautifully carved with mythological heads. And on the last occasion, when the lady went by command to recite for a gathering of royalty at the Summer Palace, the Empress took from her own finger and placed on Janaschek's, at her departure, a very large solitaire, set in the usual heavy Russian fashion.

Carbuncles are generally worn by gentlemen on the backs of their necks, and are not greatly admired, but the Grand Duchess Helena gave this actress a pair of earrings and a slender golden neck chain on which three are suspended, and they are surpassingly lovely. The imprisoned spirit of a vintage of glowing wine gleams in their depths. They are of great size and perfect in shape, while their richness and brilliancy of color is beyond description.

In foreign countries brooches of circular form and set with various stones are much admired, and Madame Janaschek has about a pint of them. Rubies surrounded by diamonds, sapphires partitioned off from huge

black pearls with diamonds, emeralds, and that removing the encircling diamonds, Madame might have legs put to them and make console tables of them.

A pear-shaped sapphire, the centre of a magnificent medallion of diamonds given by the Emperor of Austria, received during the period of Napoleon's greatest grandeur. A colony of French nobility in the Russian capital gave an entertainment for the aid of some shipwrecked French sailors. All the performers were noble amateurs with the exception of Madame Janaschek. She not only took prominent part in the programme, but gave her valuable assistance to some of the titled and ambitious performers. For this she received great commendation in the French papers, and to her great surprise one day a package from Napoleon and Eugenie containing a couple of pear-shaped sapphires, surrounded by large diamonds, made into ear drops, and exactly matching the medallion she had received from the Emperor of Austria.

Then there came, in the midst of a rush of emeralds and a gift of sapphires of apparently divine origin, a little bag of wash leather, in which was that ring, given to the lady by Baron Rothschild in Paris years ago, and undoubtedly worth (so Crump, of London, says) \$30,000. The Baron one day told the actress she should point to the handsomest and most valuable stone in all Paris and say, "This is what Rothschild thinks of Janaschek!" He sent her a magnificent ring—eight months later he replaced it with a larger and better gem. A year after he sent to her, "Return the ring—it is still better." It came back in a fortnight green indeed. Again there was a pause. The agents of Rothschild were busy, and for the third time the ring went back and was exchanged for a more splendid stone. With this last phase the noble banker and famous actress were forced to be content—there was no finding a handsomer or more valuable jewel outside the possessions of royalty. The gem is a fortune in itself, weighing over twenty carats, and without a flaw, possessing the brilliancy of a star.

Beside this magnificent stone Madame possesses twelve others, the purest old mine gems, set in earrings, finger rings, a bracelet and centre of a large cross. Any one of them could not be replaced for \$2000 by Tiffany at the present time. But add this fortune of diamonds Madame picks up a medal of gold and speaks with enthusiasm of receiving it from an association of citizens in Cincinnati. And then finds under a marvelous corrosion of diamonds, emeralds, pearls and rubies, a second precious medal bestowed by the Duke of Saxa-Meiningen, the royal patron of art, who sent the great company to London a year or so ago.

There is no end to the less valuable pieces of jewelry owned by Mme. Janaschek. A variety inconceivable of rings, pins, necklaces, bracelets, and pendants, set with all manner of precious stones, presented by all sorts and conditions of people. It is doubtful if the lady knows herself the extent of her possessions, unless like the jewelry shops she takes a yearly inventory, and keeps a book of record.

Naturally, all these things have been the cause of much adventure and many experiences; travelling some ten years ago in a stage through the then wild State of Utah, she and her maid occupied the back seat, and the precious old box rode under the seat in company with some dressing cases and other baggage. It was late in the evening of the long day's travel, when there burst from the wild underbrush that for miles had been all they could see, a party of uncouth and horrible men, who attacked the coach, had a hand-to-hand encounter with their valiant outside passengers before they reached the trembling occupants of the inside. In the melee the quick-witted actress, who had noticed a pail swinging on the back of the stage used for watering the jaded horses, had sprung for the jewel box, with nervous fingers turned the key that was suspended to her watch-chain, tore out the contents by the handful, and through a flap in the leather curtain poured them into the dangling pail, and tucked the sponge belonging to the poor horses on top of her splendid jewelry; into the empty box she crammed the papers and book with which she had beguiled the weary day, and then waited developments. The passengers were dragged out, the baggage strewn on the ground, her watch and a small amount of money taken from her, and her fellow-travelers pillaged of every article of jewelry in their possession, even to wedding finger-rings.

The adventures of these jewels in Russia and Germany are well worth the telling, and Madame Janaschek shall relate them another week, when another hour is passed in her remarkable company by

THE GIDDY GUSHER.

—W. S. Harkins and wife have been transferred from Brooks and Dickson's West company to the Park Theatre, this city. I play in My Mother in Law, week after week. J. H. Barnes and wife supply their places in The World company.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY, ELLIS AND HATHAWAY'S Co.: Decatur, Ill., 17; Bloomington, 18; Peoria, 19; Galesburg, 21; Monmouth, 22; Rock Island, 23; Clinton, Ia., 24; Dubuque, 25; Waterloo, 26; Cedar Falls, 29; Cedar Rapids, 30.

ADA GRAY COMB.: Xenia, O., 17; London, 18; Delaware, 19.

ACME OPERA CO.: Columbia, S. C., 17; Charleston, 18; Savannah, Ga., 21, 22, 23; Charlotte, N. C., 24; Wilmington, 25; Richmond, Va., 26; Cumberland, Md., 28; Chesapeake, O., 29; Chillicothe, 30.

ANDERSON'S: Philadelphia, Pa., 14, week; Lancaster, 21; Reading, 22; Norristown, 23; Wilmington, Del., 24; Trenton, N. J., 25; Paterson, 26; Albany, N. Y., 28, week.

ANDERSON WALLACE VILLA CO.: Athens, O., 17, 18, 19; Pomeroy, 21, 22, 23; Gallipolis, 24, 25, 26.

B. MCMASTERY COMPANY: New York, 14, week; Jersey City, N. J., 21, 22, 23; Paterson, 24; New Brunswick, 25; Trenton, 26; Binghamton, N. Y., 28; Ithaca, 29; Elmira, 30.

BOSTON IDEALS: Chicago, 14, two weeks.

BAKER AND FARRON: Baltimore, 14, week; Norfolk, Va., 21; Richmond, 22; Greenville, S. C., 23; Atlanta, Ga., 24; Montgomery, Ala., 25; Mobile, 26; New Orleans, 28, week.

BARTLEY CAMPBELL'S MY GERALDINE: Pittston, Pa., 24.

BARTLEY'S MINSTRELS: Canandaigua, N. Y., 17; Buffalo, 18, 19; Dunkirk, 21; Erie, Pa., 22; Ashtabula, O., 23; Youngstown, 24; Sharon, Pa., 25; Warren, O., 26.

THE FOUR COMB.: Youngstown, O., 17; Erie, Pa., 18; Dunkirk, N. Y., 19; Bradford, Pa., 20; Jamestown, N. Y., 22; Corry, Pa., 23; Oil City, 24; Duque Centre, 25; Olean, N. Y., 26.

BROOKS AND DICKSON'S WORLD COMB. NO. 3: New Orleans, 18, two weeks.

BUFFALO BILL COMB.: Cincinnati, 14, week; Richmond, Ind., 21; Muncie, 22; Indianapolis, 23, 24; Frankfort, 25; Lafayette, 26; Kokomo, 28; Logansport, 29; Ft. Wayne, 30; Toledo, O., Dec. 1.

BARLOW, WILSON, PRINCE AND WEST MINSTRELS: Rockford, Ill., 17; Milwaukee, Wis., 18, 19; Grand Rapids, Mich., 21; Bay City, 23; East Saginaw, 23; Battle Creek, 24; South Bend, Ind., 25; Kalamazoo, Mich., 26; Chicago, 27, week.

CANTLAND-MURRAY COMB.: Des Moines, Ia., 21, week; Council Bluffs, 23, week; Omaha, Neb., Dec. 6, week; St. Joseph, Mo., 12, week; Kansas City, 19, week; Topeka, Kan., 26, week.

CORNING MEYERMAKERS: Troy, N. Y., 17; Albany, 18, 19.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Jarmont, N. S., 17, 18.

OSILE OF THE STATE (HOBY AND HARDIE): Evansville, Ind., 17; Terre Haute, 18, 19; St. Louis, 21, week.

O. L. DAVIS (ALVIN JOSHUA): Carson City, Nev., 17; Virginia City, 18, 19; San Francisco, 21, two weeks.

COLLIER'S BANKER'S DAUGHTER NO. 1: Kansas City, Mo., 19; Quincy, Ill., 21; Keokuk, Iowa, 21; Burlington, 23; Peoria, Ill., 24; Jacksonville, 25.

CHARLES FORTES CO. (HENRIETTA VADERS): Jackson, Mich., 18, 19.

CHARLOTTE THOMPSON: Mobile, Ala., 17, 18, 19.

COMLEY-BARTON COMIC OPERA CO.: Chicago, 21, week.

CALLENDER'S GEORGIA MINSTRELS: Wilmington, Del., 17.

EMMA ABBOTT ENGLISH OPERA: Philadelphia, Pa., 14, week; Boston, Mass., 28, week.

EMMA LELAND: Waverly, Mo., 14, week; Hannibal, 21, week.

EDWIN BOOTH: Philadelphia, Pa., 14, week; Booth, 21, week.

EMILIE MELVILLE OPERA CO.: Boston, Mass., 14, six weeks.

FORD'S OPERA COMPANY: Washington, 14, week; Lynchburg, Va., 21; Danville, 22.

FRANK J. FRAYNE: Columbus, O., 17; Springfield, 18; Dayton, 19; Louisville, 21, week.

FRED B. WARD: Dallas, Tex., 17, 18, 19.

PAT TEMPLETON OPERA CO.: Minneapolis, Minn., 17, 18; Stillwater, 19; Red Wing, 21; Winona, 22; Eau Claire, Wis., 23; Madison, 24; Oshkosh, 25; Racine, 26.

FANNY DAVENPORT: Philadelphia, 21, two weeks.

FRANK MAYO: Milwaukee, Wis., 14, week; St. Paul, 28, week.

GUS WILLIAMS: Charlotte, N. C., 17, 18; Lynchburg, Va., 19; Petersburg, 21; Weldon, N. C., 23; Raleigh, 23; Goldsborough, 24; New Verno, 25, 26.

GARDNER'S LEGION OF HONOR: Detroit, 14, week; Chicago, 21, two weeks; Philadelphia, Dec. 5.

GRAYSON OPERA CO.: Manchester, N. H., 18, 19; Rutland, Vt., 21; Burlington, 22; Montpelier, 23.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: St. Louis, 14, week; Lincoln, Ill., 21; Decatur, 23; Bloomington, 23; Springfield, 24; Joliet, 25; Ottawa, Can., 26.

GILBERT'S FURNISHED ROOMS: Wheeling, W. Va., 18, 19; Rochester, N. Y., 21, 22.

HARRY OSBORNE COMEDY CO.: Bellefonte, Pa., 15; Altoona, 19; Phillipsburg, 21; Clearfield, 22; Hollidaysburg, 23; Johnstown, 24.

HILL'S JESSIE WHITCOMB: La Crosse, Wis., 17; Dubuque, Ia., 18; Freeport, 19; Beloit, 20; Madison, 23; Milwaukee, 23 to 26; Louisville, Ky., 28, week.

HILL'S DRAGON OPERA CO.: New York City, 18, three weeks.

HILL'S ALL THE RAGE: Ypsilanti, Mich., 17;

Ann Arbor, 18; Adrian, 19; Toledo, O., 21; Detroit, Mich., 22, 23; Grand Rapids, 24; Jackson, 25; Indianapolis, Ind., 26; Dayton, O., 28.

H. HENRY'S PREMIUM MINSTRELS: Kokomo, Ind., 18; Muncie, 19; Anderson, 21; Union City, 22; Greenville, O., 23; Piqua, 24; Troy, 25; Urbana, 26.

HUBERT O'GRADY'S EVICTION CO.: Ashland, Pa., 17; Shamokin, 18; Danville, 19; Williamsport, 21; Pittsburg, 22; Plover, 23; Wilkesbarre, 24; Reading, 25; Norristown, 26.

HERRMANN: Baltimore, 14, week; Brooklyn, 21, week; Philadelphia, 28, week.

HAVELY'S NEW MASTODON MINSTRELS: St. Paul, Minn., 18, 19; Winona, 21; La Crosse, 22; Dubuque, Ia., 23; Davenport, 24.

HAVELY'S STRATEGISTS: Brooklyn, E. D., 14, week.

HAVELY'S WIDOW BEDOTT: New Orleans, 13, week; Houston, Tex., 21, 22, 23; Galveston, 24, 25, 26; San Antonio, 28, 29, 30; Austin, Dec. 1, 2, 3.

HYDE AND BEHMAN'S COMEDY CO.: Detroit, Mich., 14, Buffalo, 21, 22, 23.

HERNE'S HEARTS OF OAK: Galveston, Tex., 17; Houston, 18, 19; New Orleans, 21, week.

HAGUE'S EUROPEAN MINSTRELS: Detroit, Mich., 17, 18, 19; Cincinnati, 21, week.

HARRY MINER'S COMEDY FOUR: Chicago, 14, week; Milwaukee, 21, week; Detroit, 28, week.

JARRKITT'S FUN ON THE BRISTOL: Jersey City, N. J., 16, 17, 18, 19; Brooklyn, E. D., 21, week; New York City, 28, week.

JOSEPH MURPHY: Des Moines, Ia., 17, 18; Omaha, 19, 20.

JOHN E. OWENS: Chillicothe, O., 19; Columbus, 21; Newark, 23; Louisville, 24; Wheeling, W. Va., 25, 26.

JAY RIAL'S UNCLE TOM: Newark, N. J., 14, week; Brooklyn, 21.

JOHN T. RAYMOND: Louisville, 14, week; St. Louis, Mo., 21, two weeks.

J. K. EMMET (FRITZ): Albany, 14, week.

JOHN S. CLARK: Pittsburgh, 14, week; Youngstown, O., 21; Akron, 22; Columbus, 23, 24.

JOHN MCCULLOUGH: New York City, 14, six weeks.

JOHN A. STEVENS: Cleveland, O., 14, week.

JOHN JEFFERSON: New York City, 14, two weeks.

KELLOGG CONCERT CO.: Dubuque, Ia., 16; Minneapolis, Minn., 18; St. Paul, 21; Stillwater, 22; St. Paul, 23; Waterloo, 25.

KIRALFY'S MICHAEL STROGGOFF: Chicago, 14, week.

LEAVITT'S GIGANTIAN MINSTRELS: Cincinnati, O., 14, week; Chicago, Ill., 20, week.

LEAVITT'S RENTZ-SANTLEY CO.: Houston, Tex., 17; San Antonio, 18, 19; Austin, 21.

LEAVITT'S HYER SISTERS' COMBINATION: Chambersburg, Pa., 18; Martinsburg, 19; Piedmont, 21; Frostburg, Md., 22; Bedford, Pa., 23; Cumberland, 24.

LESTER WALLACE CO.: Bridgeport, Conn., 17; Orange, N. J., 18; Newark, 19.

LILLIPUTIAN OPERA CO.: Richmond, Ind., 17; Knightstown, 18; Franklin, 22; Columbus, 23; Madison, 24; New Albany, 25; Seymour, 26; Bedford, 28; Washington, 29; Princeton, 30.

LEAVITT'S VADEVILLE AND SPECIALTY CO.: Boston, 14, week; New York City, 21, week; Philadelphia, 28, week.

LEAVITT'S RENTZ MINSTRELS: Woonsocket, R. I., 17; Marlboro, Mass., 18; Hudson, 19.

LINGARD'S STOLEN KISSES COMB.: Lyons, N. Y., 17; Ithaca, 18, 19; Troy, 21, 22, 23; Albany, 24, 25, 26.

LOTTA: Boston, 14, two weeks.

LAWRENCE BARRETT: Cleveland, 14, week.

MILTON NOBLES COMB.: Norfolk, Va., 17; Petersburg, 18; Richmond, 19; Philadelphia, 21, week.

HAZEL KIRKE CO. NO. 2: Pottsville, Pa., 17; Harrisburg, 18; Lancaster, 19.

MADISON SQUARE CO. (THE PROFESSOR): Worcester, Mass., 17; New Haven, Conn., 18, 19.

MCINTIRE AND HEATH'S MINSTRELS: Independence, Mo., 18; Lexington, 19; Carrollton, 21; Chillicothe, 22; St. Joe, 23; Atchison, Kan., 24.

MARIE PRESCOTT: Chicago, 14, week; St. Louis, 21, week.

MORTON'S BIG FOUR MINSTRELS: Fort Worth, Tex., 17; Tyler, 18; Palestine, 19.

MITCHELL'S PLEASURE PARTY: Paterson, N. J., 18, 19; South Norwalk, Conn., 21.

M. B. CURTIS' SAM'L OF POSK COMB.: St. Louis, 14, week; Evansville, Ind., 21; Terre Haute, 22; Danville, 23.

KNIGHT'S BARON RUDOLPH: Portland, Me., 18, 19; Lewiston, 20, 21; Dover, N. H., 22; Great Falls, 23; Lynn, Mass., 24; Southbridge, 25; Marlboro, 26; Boston, 28, week.

MARY ANDERSON: Pittsburgh, 14, week; Philadelphia, 21, week; Baltimore, 28, week.

MY PARTNER (ALDRICH AND PARLOE): Meriden, Conn., 17; Waterbury, 18; Hartford, 19.

MINNIE ROONEY COMB.: Bloomington, Ill., 17; Decatur, 18; Springfield, 19; Jacksonville, 21; Peoria, 22; Galesburg, 23; Burlington, 24; Keokuk, 25; Quincy, 26; St. Louis, Mo., 27, week.

MAGGIE MITCHELL: Cedar Rapids, 17; Marshalltown, 18; Rockford, Ill., 19; Chicago, 21, week.

NAT. C. GOODWIN: Chicago, 14, week; Detroit, 28, week.

NICK ROBERTS' HUMPTY DUMPTY: Wheeling, W. Va., 17; Steubenville, O., 18; Newark, 19.

OLD SHIPMATE COMB. (FRANK MORDAUNT): Rome, N. Y., 17; Rochester, 18, 19; Albany, 21, 22, 23; Troy, 24, 25, 26.

ONLY A FARMER'S DAUGHTER: Ogdensburg, N. Y., 17; Potsdam, 18; Canton, 19; Gouverneur, 21, 22; Rome, 23; Utica, 24, 25; Rondout, 26.

ONE HUNDRED WINES COMB.: New Britain, Conn., 17; Holyoke, Mass., 18; Worcester, 19; Boston, 21, week; Brooklyn, N. Y., 28, week.

OLIVER DOUD BYRON: Jamestown, N. Y., 17; Akron, O., 18; Columbus, 19; Cincinnati, 21, week.

POWERS' GALLEY SLAVE CO.: Pottstown, Pa., 18; Harrisburg, 19; Pottsville, 21; Chemok, 22; Pittsburg, 23; Scranton, 24; Plymouth, 26.

ROGERS COMEDY CO.: New Orleans, 13, week; Galveston, Tex., 21, 22, 23; Houston, 24.

RICE EVANGELINE CO.: Fon du Lac, Wis., 17; Green Bay, Mich., 18; Appleton, 19; Oshkosh, 21, 22; Janesville, Wis., 23; Beloit, 24; Rock Island, Ill., 25; Elgin, 26; Chicago, 28, week.

ROBSON AND CRANE: Boston, 14, two weeks; Brooklyn, N. Y., 28, week.

ROSE EYTINGER IN FELICIA: Lowell, Mass., 17; Chelsea, 18; Lynn, 19; Providence, R. I., 21, week; Milford, Mass., 28; Woonsocket, R. I., 29; Williamstic, Conn., 30.

SKIFF'S CALIFORNIA MINSTRELS: Gloucester, Mass., 18; Portsmouth, N. H., 19; Concord, 21; Nashua, 22; Worcester, Mass., 24.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Charleston, S. C., 16, 17; Columbia, 22; Charlotte, N. C., 23; Greenville,

S. C., 24; Atlanta, Ga., 25, 26; Marion, 28; Columbus, 29; Selma, Ala., 30.

SNELBAKER'S MAJESTICS: Bradford, Pa., 18, 19; Buffalo, 21, week.

SALSBERY'S TROUBADOURS: Washington, D. C., 14, week.

SPILLER'S ROOMS FOR RENT: Boston, Mass., 14, week; Chelsea, 21; Lynn, 22; Lowell, 23; Portland, Me., 24, 25, 26; Portsmouth, N. H., 27.

STRAKOSH CONCERT AND OPERA CO.: Boston, 16 to 20; Providence, 19; Portland, Me., 21; Bangor, 23; Hartford, Ct., 25; Baltimore, Md., 28, week.

SMITH AND MESTAYER'S TOURISTS: Providence, R. I., 17, 18, 19; Brooklyn, 21, week.

TONY DENIER'S HUMPTY DUMPTY: Atlanta, Ga., 18, 19; Columbus, 21; Eufaula, Ala., 22; Albany, 23; Macon, Ga., 24; Milledgeville, 25; Athens, 26.

THE HALLS COMB.: Milwaukee, Wis., 14, week.

THE JOLLITIES: Kansas City, Mo., 22; Atchison, Kans., 23; Nebraska City, Mo., 24; Council Bluffs, Ia., 25, 26; Omaha, Neb., 28.

T. W. KEENE: Savannah, Ga., 17; Augusta, 18; Athens, 19; Atlanta, 21, 22; Macon, 23; Columbus, 24; Montgomery, Ala., 25, 26; New Orleans, 27, week.

VOKES FAMILY: Providence, R. I., 21, 22; Fall River, Mass., 23; Worcester, 24; Lowell, 25; Lynn, 26; Lawrence, 28; Salem, 29.

VEKNER'S EVICTIONS CO.: Hagerstown, Md., 17; Chambersburg, 18; Carlisle, Pa., 19; Baltimore, 21; Philadelphia, 28.

WILBUR OPERA CO.: Toledo, O., 17; Columbus, 18, 19; Pittsburg, Pa., 21, week; Cleveland, 28, week.

WILLIE EDWIN SPARKS' COMB.: Baltimore, 21, week; Washington, 28, week.

WM. E. SHEKIDAN DRAMATIC CO.: Nevada, Cal., 17, 18; Grass Valley, 19; Marysville, 21, 22; Woodland, 23.

WALKER'S DRAMATIC CO.: Richmond, 14, week.

WHITE COMB.: Martinsburg, W. Va., 17, 18, 19; Hagerstown, Md., 21, 22, 23; Winchester, Va., 24, 25, 26; Lynchburg, 28, 29, 30.

BOSTON.

Joseph Jefferson appeared as Rip Van Winkle at the Globe Theatre on Monday evening. The house was crowded, and on the following nights standing room only.

Rip Van Winkle is as fresh and delightful as of yore, which is due to the almost unparalleled success of Mr. Jefferson's wonderful elaboration. He is the same grand actor as of yore, the pathos in the tones of his voice, the sparkle of his eye, and the charming simplicity are still there. The feelings are permitted to have the largest play, and the actor is enabled to interpret with the freest use of his talents the cheerfulness, surprise, wonder and devotion which possess his soul. It is a grand performance, and one long to be remembered. Rose Wood's Gretchen is to me unsatisfactory in its innate hardness, a quality which is unnecessary, and certainly harmful to the character. She makes the character a terrible shrewish termagant, and one almost detests her, where as Gretchen was surely deserving of pity for the suffering she endured from Rip's dissipation and profligacy.

Charles Waverly gave a good performance of Derrick. Josephine Baker was a very pretty and pleasing Meeme. The remaining roles were acceptably filled. This week, Robson and Crane in Twelfth Night.

When Lotta appears the Park Theatre is sure to be crowded at every performance. Such was the case last week. Then the public see how vile and cheeky are her imitators and to what extent they fall short of the charming original. What has been written of her might fill columns, and I could probably add nothing in my critique of Zip and Little Nell to the already glowing pages of her fame. Both plays are identified with Lotta, and she has still the same virtues and the same faults. But what care the public or even Lotta about faults? She is a great favorite, and draws in the money. In these days that is all that is necessary. The company remains about the same every season.

K. A. Anderson, C. H. Bradshaw, W. M. Wallis Bradley, Mr. Boniface and Lulu Jordan are all familiar to Boston audiences, and their efforts are always appreciated. This week Lotta in Musette and the Little Detective.

This is the last week of The Colonel at the Boston Museum, which has been an unexpected success from the first. Eric Bayley will take the play through New England with a first class company, including Rachel Sanger and others. On Saturday evening the popular leading lady, Annie Clarke, receives a benefit, when Led Astray will be given. Next week Patience, with the charming Rose Stella in the title role, and Amy Ames as Lady Jane.

Patience still attracted crowded houses at the Gaiety Theatre last week. The principals, chorus and orchestra are truly excellent. Emelie Melville has speedily become a great favorite, and her performance of Patience is charming, while her singing is very pleasing. Elma Delaro has made a great hit as Lady Jane, her cello solo nightly receiving several encores. Tom Casselton looks the character of Algernon to perfection, and seemed to be au fait in the role, if it was not for some peculiar mannerisms that he assumes—one in particular—the constant saw motion of the left arm, and a tint of the variety stage in his dancing. Otherwise Casselton gives a superior performance. Chas. Dungan, Max Freeman and Wallace Macreary, all have met with success. This week, The Royal Middy.

The Twelve Jolly Bachelors was the success of the season at the Windsor Theatre. The music is certainly very catchy and pretty, while the dance music is lovely. The libretto requires a little more doctoring to make it a perfect one, which can be very easily done. Jennie Winston, Amy Gordon, Leonora Bradley, Aleck Bell and Will Morgan did full justice to the performance. Manager Hopkins is very courteous to the members of the press, and his politeness to all is proverbial. This week, Rooms to Rent.

This week, Leavitt's Specialty company at the Howard Athenaeum.

Items: Adelina Patti appears in Boston in December.—Emelie Melville is a Boston girl, and her mother was Julia Miles, who was a favorite at the Howard Athenaeum many years ago.—Gerster will sing in the Stabat Mater at the Globe on Sunday evening, 20th inst.—Fanny Brown plays Starlight Bess in Flowers of the Forest on Thanksgiving Day in Salem.—James Gillette is playing Bunthorne (Patience) in Providence.—Amy Ames is the next Lady Jane at the Museum, see Mrs. Dow.—Blanche Cornell will shortly sing in Grotto-Grotto in Boston.—Sam Devere with his play of Jasper, will shortly come to the Howard.—Manager Stetson was summoned from New

York, last week to attend the funeral services of his sister, who died on the 5th inst.—Lillie Wilkinson appears in Salem as Cynthia and Capitola on the 24th inst.—J. H. Brown, who was a member of the Old National Theatre company (when Edwin Adams was a utility man at the same house), was for many years prompter at the Boston Theatre, died in Somerville on the 4th inst. Mr. Brown had been suffering from consumption for some time. He leaves a widow and one son.—Charles Thayer will have a company on the road the latter part of this month, playing A Celebrated Case, with Kandal Roberts as Jean Renaud.—Fred. Pilot, manager of Mme. Janauschek combination, is at Walpole in this State, being prevented by illness from joining the company.—Isaac B. Rich, Esq., has presented your correspondent with the framed portraits of Old Spears, Charles D. Pitt, Gertrude Davies, Marie Drest as Jack Sheppard, John Brougham, John E. Owens, Wyseman Marshall and Frank E. Aiken.—Edward Taylor goes out as business manager for Eric Bayley. Mr. Bayley appears as the Colonel in the play of that name, supported by Rachel Sargent as Mrs. Blythe.—Annie Clarke benefits at the Museum on Saturday next, 19th inst.—I understand that John C. Cowper, who was a member of the Globe Theatre company during the season of 1875 '76, and created the part of Sir Jeffrey in Our Boys, is very ill in London, suffering from a paralytic shock.—The Professor had a very large house in Chelsea on Friday night.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): The second week of The World has been played to light business. On Monday evening the German company give Boccaccio, the remainder of the week Mr. and Mrs. N. C. Goodwin in the Member from Socum.

Haverly's Theatre (J. H. Haverly, manager): The Kiralfy Brothers have been presenting their spectacle of Michel Strogoff to splendid houses. The engagement continues during the present week.

Grand

THE NEW YORK MIRROR.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): Louis Aldrich and Charles T. Parsloe presented My Partner to large audiences throughout the week, notwithstanding the disagreeable weather. The play was mounted in elegant style, and the company was most satisfactory. Messrs. Aldrich and Parsloe, and Misses Goldthwaite and Fuller being particularly worthy of mention. Next week, Baker and Farron; Edwin Booth, 21st. Ford's Opera House (John T. Ford, proprietor): The Pullman Car with its party of jolly Tourists aboard, made a successful trip this week. There are several new faces among them since their last visit, and the company is improved thereby. Next week, Charlotte Thompson; The Strategists, 25th. Holiday Street Theatre (Jno. W. Albaugh manager): Salisbury's Troubadours opened to a fair house on Monday night. The Amateur Benefit, as the new piece is called, is full of unalloyed jollity, and as presented by this party, is laughable in the extreme. Nellie McHenry is as bright, bewitching and melodious as possible, and Nat Salisbury is the embodiment of humor. John Gourlay is again in his old place. Next week, Herrmann; Willie Edouin's Sparks, 21st. Monumental Theatre (Ad. Kernan, manager): Gulick's Furnished Rooms played a lucrative week's engagement; Eitel Tucker played the role of Roxana creditably, and Scott Marble gave a clever bit of acting as the Book Agent. Next week, Hyde and Behman.

Front Street Theatre (Dan. A. Kelly, manager): Fanny Herring was the star this week, and as Little Buckshot, in a drama of that name, was quite a favorite with her audiences; the stage setting was creditable and the support by the stock company good.

Item: A comic opera company, composed chiefly of Baltimore talent, is being organized to produce Prof. Home's comic opera, The Mystic Light. They go out on the road next week, under the management of John Mincher. Max Strakosch's Italian Opera company, with Gerster as prima donna, are booked for the Academy of Music, 25th. The lecture business is booming. DeWitt Talmage and John B. Gough are both booked for some time this month, and the late President's pastor, Rev. F. D. Power, will lecture at Masonic Temple 21st. Mary Anderson will play a week's engagement at Ford's Opera House, commencing Monday, 25th. Herzog and Company's Dimie Museum, which was so successful last year, has been opened permanently in a building specially fitted up for them. The patronage extended is encouraging.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Mary Anderson's engagement, which terminated 12th, can only be classed as fairly successful from a monetary point of view. The performances of "America's own tragedienne," as the bills style her, evince no material progress towards the goal of perfection. The company in support has been improved in many respects—notably so by the substitution of William Harris for Atkins Lawrence. To the amusement going public, with the impression of Neilson's Juliet fresh in its memory, Miss Anderson's rendition of the role seems tame and spiritless, and the policy which dictates such a selection for the initial programme is, to say the least, questionable. Pygmalion and Galatea, with the star as Galatea, for the first time in Cincinnati, drew the best attendance of the week. The role is apparently better suited to the artist's peculiar abilities than the majority of those composing her repertoire. The company go hence to Pittsburg, opening there 14th. Hazel Kirke the current week, followed by Lawrence Barrett and John T. Raymond successively. Emma Abbott's Opera company underlined for December 5.

Robinson's Opera House (R. E. J. Miles, manager): The New England Opera company presented The Mascotte to slim audiences the past week. The troupe is inferior in its composition, the majority of the members evidently serving their novitiate in the profession. Lina Lorraine and Amy Leyton, who assume the respective roles of Ifigenia and Pamina, are the only ones ranging above mediocrity. The current week will be devoted to Leavitt's Gigantic Minstrels followed 21st by Hague's London Minstrels.

Heuck's Opera House (James Collins, manager): Rice's Surprise Party closed a remarkably successful week 12th and departed for New York by special train same evening. The Mascotte figured as the attraction, and it is safe to assert, could have been retained another week to crowded houses. Rose Temple as B-tina, Topsy Venn as Pamina, and Dixey as Lorenza, carried off the laurels. The mounting and accessories of the piece reflected creditably upon the abilities of D. B. Hughes, the scenic artist of the house. Buffalo Bill the present week, followed 21st by O. Over D. and Byron.

Coliseum Opera House (F. Buchmann, manager): Vaudeville in the person of Harry Miner's Specialty company has drawn remunerative attendance. Carrie Swain, last season with the Tourists, is the bright particular star of the party, and judging by the amount of applause awarded is evidently a taking card. A number of first-class specialty artists are announced for present week.

Vice Street Opera House (Thos. E. Snelbaker, manager): Sam Mickey, who had been heavily billed for the week, became indisposed (?) 8th, and was unceremoniously roped from the bill. The attendance averaged good, although strong counter attraction presented at Heuck's and the Coliseum have caused away numerous patrons at the Gold Mine. Murray and Murphy are announced for the current week in Casey, the Piper. Col. Snelbaker is still seriously ill, but Charley Smith is representing his interests in good shape.

Items: John K. Pierrepont, formerly connected with the business management of Pike's Opera House under Col. Nunez, and later with the Gentleman from Nevada party, died at his home in this city 9th of congestion of the brain. Edward J. Abraham left for Chicago 7th, having accepted the business management of Snelbaker's Majestic combination. Henri Laurent begins a lengthy engagement with the Rice Surprise Party in New York City 14th. John Morrissey has withdrawn from the stage management at The Gold Mine, and Hugh W. Egan now officiates in his stead. Messrs. Comp and Bailey, of circus fame, John J. Riley, comedian and sketch artist, Col. Wood of Indianapolis, and Harry Sellers, avant courier of a Buffalo Bill combination, were all in town during the week. Manager Rice has been on guard nightly at the door of Heuck's and the free list in consequence has been considerably curtailed.

BROOKLYN.

Park Theatre Col. W. E. Sims, manager: A warm reception was given to the

Rhea on Monday evening by a large and enthusiastic audience of Brooklyn's best citizens, when she appeared for the first time before an American audience. Camille was given for the first night, and given in fair style. The star is a beautiful woman, possessing undoubted talent, but lacking the magnetism of Clara Morris, and the art of Modjeska or Bernhardt. Her wardrobe is simply gorgeous.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Mr. and Mrs. W. J. Florence are amusing the patrons of this house with Dombey and Son, Ticket of Leave Man, and The Mighty Dollar. The Florences are old favorites in Brooklyn.

Hyde and Behman's Theatre (Hyde and Behman, managers): Another new comedy is introduced at this house this week entitled Mulcahey's Racket, in connection with a first-class specialty bill. John Hart, the veteran minstrel, is a fixture at this house.

Standard Theatre (Hyde and Behman, managers): They boast for the present week the possession of an importation from the Pacific slope in the person of John W. Ransom, who is playing a piece of his own production, Across the Atlantic.

Grand Opera House (James Vincent, manager): On Monday evening the doors of this new house were thrown open to the public. Muldoon's Picnic was performed. The opening was propitious in every respect. The intention of management is to supply about the same class of entertainment as that given at the Grand Opera House in New York City.

Item: Manager Harry Sargent, of the Rhea party, has displayed much taste in the decorating of the Park. A streamer bearing the single word Rhea, floats from the flag-staff above the theatre, while over the entrance is a grouping of the French and American flags caught up and held in place by the royal insignia of the Czar of Russia.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The Strategists is playing to crowded houses this week. Fun on the Bristol next week.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): N. C. Goodwin 4th and 5th to fair business. Acme Opera company, in Oliveville, 7th; good performance to a large house.

Odd Fellow's Hall: Kents Santley company 5th to large audience. Booked: Rogers Comedy company, 11th; Herve's Hearts of Oak, 12th; Willie Edouin's Sparks company, 14th.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Closed during last week. Joseffy to fair business from 7th to 12th.

Sixteenth Street Theatre: Fannie Louise Buckingham played last week to good business in the legitimate, East Lynn being the leading attraction. There being a misunderstanding between Miss Buckingham and Miss Tiffany, Miss B. was compelled to play leading lady which she did with marked success, being better appreciated than in her specialty Mazepa. She and her husband, Mr. Pettit, deserve mention for their pluck in standing by their company so truly in time of adversity. Miss B. informs me she has lost much money on her Colorado tour. The break with Miss Tiffany has been healed and the company are playing Under the Gaslight, with her in the leading roles, this week to surprising business.

Item: Fannie Louise Buckingham's celebrated house, James Melville, was sent East during last week to be treated for pink-eye.

LEADVILLE.

Nothing doing in a theatrical way. The Opera House has been closed for a month, and at present nothing is booked. A good company would do immense business now.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Mr. and Mrs. Geo. S. Knight in Baron Rudolph 9th to moderate business, the piece seemed to please. Ed. Marble gave the old play of Ten Nights in a Bar Room 12th matinee and evening to only moderate business; the company was indifferent. Booked: Vokes Family 16th; Wallack's Theatre company 17th; George Holland, Two Orphans, 19th; The Professor 21st; Emily Jordan Thorne 24th.

DANBURY.

Opera House (J. S. Taylor, manager): Mr. and Mrs. George S. Knight in Baron Rudolph 8th to very fine house for stormy night and election excitement.

Item: Manager Taylor informs me his bookings are more this season than since he has opened his house, also the receipts so far this season are unusually good.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Hazel Kirke, with Georgia Cayvan and Charles Wheatleigh as Dunstan 10th. The house was simply jammed, and the auditors were well pleased. This week we have Tourists; 100 Wives; Jauschek, in Marie Stuart, and My Partner.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Hermann gave interesting entertainments to air houses last week. Salisbury's Troubadours this week; Mr. and Mrs. Florence 21st.

Ford's Opera House (John T. Ford, manager): Verner's Eviction company did a poor business this week. Ford's Comic Opera company this week; The Mother-in-Law next week, by a picked company.

Lincoln Hall (Pratt and Son, managers): Farewell Concert by Annie Louise Cary; the Temple Quartette and Carlisle Petersilea 18th.

Theatre Comique (Budd and O'Neill, manager): This week, Great Sensation troupe.

Item: Dean McConnell, who has been visiting her mother-in-law in this city, went to New York Saturday.—Prof. J. H. Siddons, grandson of the Siddons, gave a very interesting "talk" in "short cuts through history" before the Unity Club last Friday evening. Prof. Siddons is eighty years old, and his memory and general knowledge are something wonderful.

GEORGIA.

ATLANTA.

De Giv'e's Opera House (L. De Giv'e, manager): Haverly's Widow Bedott 14 to good house. Rogers' Comedy company: 20 to crowded house. Herve's Hearts of Oak 10th to excellent house. Hase's Opera company 11th in Oliveville. Booked: Edouin's Sparks 18th; Tony Denier's H. D. 18th and 20th; Thos. Keene 21st and 23d; Charlotte Thompson 24th.

Augusta Opera House (N. R. Butler, manager): Milton Nobles in Interviews, 7th, to crowded house, and gave general satisfaction. Booked: Gus Williams, 14th; Hess' English Opera, 17th; T. W. Keene, 18th, as Macbeth.

Ralston Hall (Turpin and Ogden, managers): Haverly's Widow Bedott 7th, Gus Williams 8th; both to large houses. Booked: Zera Semon 15th; Thos. Keene 23d; Tony Denier 24th.

Savannah. Theatre (H. C. Houston, manager): Herve's Hearts of Oak 8th to fine audience; performance good. Gus Williams followed 9th and 10th to fair houses. Booked: T. W. Keene 16th and 17th; Sol Smith Russell 18th and 19th; Hess Opera company 21st, 22d and 23d; Charlotte Thompson 25th and 26th; Tony Denier 29th and 30th.

ILLINOIS.

ALTON.

Opera House (J. McNulty, manager): McIntyre and Heath's Minstrels played here to excellent business, and gave a very good performance. Coming: Excelsior Quartette 17th; Quadron Slave company 19th.

BELEVILLE.

City Park (William Jungen, manager): McIntyre and Heath's Minstrels 6th to fair business, and to small business 9th. Booked: J. Z. Little's company, in Saved from the Week 13th; Fay Templeton, Dec. 10.

Academy of Music (B. J. West, Jr., manager): The Swedish Lady Quartette is billed for the 11th.

Item: McIntyre and Heath's Minstrels while here changed managers, Charles Belmont taking the place of Mr. Nugent.

BLOOMINGTON.

Durley Hall (Hilton and Fell, manager): Swedish Ladies' Quartette 7th to a small house. Clara Louise Kellogg 10th to a large audience. Booked: Pat Rooney, 17th, George H. Adams, 23d.

Opera House (Tillotson and Fell, manager): M. B. Curtis was billed for the 9th, but telegraphed that they had missed connections at St. Louis and would have to cancel. Inasmuch as the company had three days to get here from St. Louis, the managers will not hold them for damages. Booked: Galley Slave, 22d, and Katherine Rogers, 24th.

ELGIN.

DuBois Opera House (M. W. DuBois, manager): Jolitties 7th to one of the largest houses this season. Charles Forbes' Dramatic company 8th to light business. Alford Burbank, elocutionist, 9th to fair audience.

FERRISPORT.

Wilcoxon's Opera House: The J. Iitties 9th to only a fair house, but gave splendid satisfaction. Billed: Joseph Murphy in Shaun Rhue 11th.

JACKSONVILLE.

Strawn's Opera House (Hugh B. Smith, manager): Wilbur Opera company 7th, in The Mascotte; excellent performance to good house. Booked: Galley Slave company, 15th.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Wilbur Opera company in The Mascotte 9th to good business. Buffalo Bill in The Prairie Wolf 11th to full house. Booked: B. W. P. and W. W. Minstrels 15th. Anthony - Ellis combination 19th; Pat Rooney 21st; Banker's Daughter 24th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Maggie Mitchell in Little Barefoot and Little Savage 5th to large audiences; the company throughout is a good one. Buffalo Bill 7th to crowded house; the company is only fair, while there is little in the drama to recommend it. Booked: Anthony - Ellis Specialty 14th; Galley Slave 16th; Jolitties 17th.

ROCKFORD.

Brown's Hall (J. P. Norman, manager): The Jolitties 8th to a large house; fair performance.

Item: The new Opera House will be opened 14th by Clara Louise Kellogg and company in concert; followed by Pirates of Penzance; B. W. P. and W. W. Minstrels 17th; Maggie Mitchell 19th. Dr. Norman will still be the manager of the new Opera House, much to the gratification of managers who may visit us.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): My Geraldine 4th to a light house. M. B. Curtis failed to appear 7th as advertised, the jump from Little Rock, Ark., to this city being too long for him to make successfully; he appears 11th. Wilbur's Mascotte company came 8th to a good house. Leavitt's Minstrels, booked for 10th, cancelled. Booked: Galley Slave, 14th; Little's Against the World, 17th; Pat Rooney, 19th.

Adelphi Theatre (W. H. Laird, proprietor): Business for week only medium. Gallagher and West's Minstrels continue the attraction.

Item: Manager Freeman was burned last week by a lamp, and has been confined to his house.

INDIANA.

ANDERSON.

Union Hall (C. K. McCullough, manager): The Liliputian Opera company 11th to a poor house; performance only fair. John Thompson 12th to large house. Booked: Claire Scott, 15th and 16th.

BRAZIL.

Turner's Hall (Abe Turner, manager): University Jubilee Singers 12th to fair business. Booked: Quadron Slave Dec. 2; Hi Henry's Premium Minstrels 10th.

COLUMBUS.

Opera House (John Doup, manager): John Thompson in Around the World; same old stereotyped performance. Pauline Markham in Two Orphans 11th to a good house; support excellent, and the piece well performed. Booked: Acme H. D. company 17th; U. T. C. 19th; Liliputian Opera company 23d; Amy Lee's Opera company 24th; Gabrielle M. Keane 28th, week.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): B. W. P. and W. W. Minstrels to a good house 8th; performance first class. G. H. Adams' Humpty Dumpty to fair house 12th; performance good. Booked: Sam'l of Posen, 21st; Collier's Banker's Daughter, 30th.

Apollo Garden Theatre (John Albecker, proprietor): The Amy Lee Opera company have been playing to Two Medallions to fair business past two weeks. Nothing booked for the next two weeks.

Adelphi Theatre (John Scott, manager): George Adams' H. D. 15 to a rousing house. The Jolitties 16 to 18 to a good house, and the

specialties quite amusing. Booked: Maude Granger in The Galley Slave 11th.

KOKOMO.

Opera House (H. E. Henderson, manager): Waugh's Gift Enterprise 3d, 4th, 5th, and a sacred concert 6th, to poor business. Stuart's Liliputian Opera company, with Major Yot, Col. Speck, and other small people, 8th and 9th to good business; entertainment fair. Stewart's Colored Concert company 10th to poor house. Booked: Hi Henry's Minstrels 18th; Buffalo Bill 28th.

PERU.

Concord Theatre (L. M. Clark, manager): The Liliputian Opera company drew a good house 7th, giving entire satisfaction. Booked: Hi Henry's Minstrels 17th; Pauline Markham in Two Orphans 18th.

TERRACE HAUTE.

Opera House (H. M. Smith, manager): B. W. P. and W. W. Minstrels 9th to a 95¢ house; performance satisfactory. Adams' Humpty Dumpty 11th to large audience. Booked: My Geraldine 15th and 16th; Hoey and Hardie 18th and 19th; Sam'l of Posen 21st.

Atlantic Garden Theatre (J. W. Berkely, manager): A fair company and good business has been the rule at this place this week.

IOWA.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Marie Prescott in The Countess and Camille, 7th and 8th, to fair business; the lady is certainly a talented artist and deserves mention. Buffalo Bill, 9th, to standing-room only.

Items: The Boston Ideal Opera company will open the new theatre Dec. 23d.—The Stinker's Daughter company will open the new Union Hall, 23d.

OSKALOUSA.

Greene's Opera House (C. G. Greene, manager): Will Grover's H. D. 1st to light business. Fay Templeton 4th and 5th to well pleased audiences; business good. Collier's Banker's Daughter 7th to largest house of the season.

OSCEOLA BLUFFS.

Dohany's Opera House (John Dohany, manager): Anthony and Ellis' H. D. troupe, 7th, to fair business; bad weather. Billed: Haverly's New Mastodons 11th; Dobson's company, 14th; Joseffy, 15th. Booked: Anthony and Ellis company; 10th; Joseph Murphy, 23d; Johnson and Miller, Two Medallions, 23d; Jolitties, 25th and 26th; Certland Murray company, 28th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): The J. Iitties 11th to good business, followed by Miner and Rooney 12th to good audience. Booked: Horace Herbert company, 14th, week.

Item: Fay Templeton will return 30th, in Mascotte, by special request.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Hartz, magician, week of 7th, gave it up for want of patronage.

Academy of Music (Wm. Foster, manager): Collier's Banker's Daughter No. 1 9th and 10th to large and fashionable audience.

DEBQUE.

Opera House (Duncan and Waller, managers): Fay Templeton 8th and 9th in The Mascotte and Olivette to good business; the company is first-class. Atkinson's Jolitties 10th to good business. The Miner Rooney combination 11th to good business.

KOKUK.

Opera House (D. L. Hughes, manager): Buffalo Bill in Prairie Wolf 10th. Anthony, Ellis, etc., H. D. 12th. The Jolitties 14th. Joseph Murphy 16th. Collier's Banker's Daughter 23d. Haverly's New Mastodons close 29th.

Gibbons' Opera House (P. Gibbons, manager): The Cartland-Murray company in Fanchon 9th to fair house. Miner Rooney company booked for 25th.

MARSHALLTON.

Woodbury Opera House (A. G. Gilck, manager): Collier's Banker's Daughter 8th to the best house of this season. Anthony, Ellis, H. D. 9th to a poor house. They cut the programme and gave a poor show. Booked: Maggie Mitchell 13th; Paine Broodliu 17th.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Haverly's Mastodons 5th to big business. Booked: The Two Medallions, 14th and 15th; The Jolitties, 16th; Collier's Banker's Daughter, 17th; Joseffy, 18th.

KENTUCKY.

LOUISVILLE.

Macanley's Theatre (John T. Macanley, proprietor): Brooks and Dickson's World combination No. 2 filled out the week of 7th at this house. The audiences were large and fashionable during the latter part of the engagement. This week John T. Raymond in Fresh, followed by the Comley Barton company 21st.

Opera House (John T. Macanley, manager): Closed past week. Booked: Kemeyl Concert company 21st, week.

Masonic Temple (W. H. Meffah, manager): Nothing booked until December, except local entertainments.

Buckingham (J. H. Whallon, manager): The Big Four combination closed a week's engagement 13th to good business. This week Manager Whallon plays his own show.

Theatre Comique (B. C. Martin, manager): Business picked up the past week, and a fair show was given this week. Ten new people are billed.

Items: Joe Brooks and bride were in the city this week on route South.—Society and theatrical circles were considerably excited the past week by a report that Mary Anderson was married to an actor named Baker at her stepmother's residence in this city. The fact of Dr. Ham being seen on the street, and also the publishing of their marriage license lent truth to the rumors. After fully investigating the matter, The MIRROR man found that Mary Anderson was married last Wednesday to a man named Baker, but it was not our Mary, the actress, but another Mary Anderson, who lives in the West end of the city.—Frank Farrell, ahead of the Raymond combination, has done some of the best work for his attraction during the past week that has been accomplished this season.—Quite an excitement was raised at the Buckingham Theatre last Saturday after the matinee by the arrest of the principal members of the Big Four combination, who were playing at that house. Bad writs were issued by William English, of Indianapolis, who claims that the Big Four were under contract to play at his house 7th and 8th, which they broke without due notification, leaving him without any attraction for those dates. He claims damages to the amount of

\$250.—The Exposition reports that for the season to be \$10,000 more than expenditures, which is quite a contrast to the Cincinnati Exposition which lost \$15,000 in their enterprise.—Haverly's New Mastodons are booked at Masonic Temple 7th and 8th, to be followed by Frank Mayo 25th to 31st.—The Harry Miner combination play a week at the Buckingham, opening 41st.—An electric light will be added to Macanley's and the Buckingham this week.—Stacy Mackaye's Won at Last combination will appear at Macanley's 24th, three nights.—John Dickson, of the Indianapolis Theatre, was in the city the past week.

MAINE.

BANGOR.

Nick Roberts' Clown Minstrels 7th to good business. Helen Grayson Opera company 9th and 10th, in The Mascotte and Pantomime, to poor business; performance good. Grand Gerster concert 23d, with Camilla Hine and other attractions; Vokes Family, Dec. 2.

LEWISTON.

Music Hall (Charles Horbury, lease and manager): Nick Roberts 12th to good house. Booked: Vokes Family, 30th.

City Hall: Whitmore and Clark's Minstrels 12th to poor business.

PORTLAND.

New Portland Theatre (Frank Carter, manager): Barney McAuley in Uncle Sam to good business, 7th and 8th. Kate Wynne in Felicia, 11th and 12th. The Doctors of George Knowlton, who has many friends here, was a finished performance, and her future is a brilliant one. Booked: Nick Roberts, 21st, 23d; Mr. and Mrs. Geo. S. Knight in Baron Rudolph, 25th, 26th; Robinson and Crane in Sharpe and Flitz, 28th.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Callender's Georgia Minstrels 9th to good business. Booked: Herve's Hearts, 16th; White combination, 21st, 23d and 24th.

Lycenm Hall (F. Dorney Herbert, manager): Booked: Verner's Eviction, 17th.

MASSACHUSETTS.

CHILMARK.

Academy of Music (J. B. Field, manager): The Professor was given 11th to a fair business. Booked: Rooms to Rent 21st; Boston Howard Atherton company 24th, and a course of popular concerts at Broadway Hall at the same hall on Dec. 1 a concert by the Harvard Glee Club.

FITCHBURG.

Whitney's Opera House (Andrew Whitney, proprietor): Chas. H. Thayer in Little Emily 11th to good business. Booked: Boston Musketeer Opera company 14th; Bennett and Moulton Opera company 24th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): The Professor 10th to good business. Booked: Geo. S. Knight and company 15th; Skiff

The Usher.



In Ushering
Mind him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Actors as well as actresses receive singular miseries at the stage door, and generally their are not more remarkable for sense or grammar. Occasionally something good comes along. Bernthorne Ryley sends me a poetical specimen which he got the other night. Recent detective developments prove Jay Gould an exceedingly cautious letter writer, therefore it would be unfair to attribute this sardonic parody to his pen. Read it—it's not so bad as much of the similar stuff that is floating around:

Conceive me if you can,
A festive broker young man—
A bold operator and yellow topped gaiter—
An elbow-a-kimbo young man

A tight pantaloons young man,
A sharp toed shoe young man—
With dog skin gloves and theatrical loves—
A hair parted-in-the-middle young man.

Sara Jewett has denied the interview with the St. Louis Globe Dispatch reporter on which I commented briefly last week. The editor wrote a letter of apology to the actress, explaining the article as a humorous invention of one of his funny writers. If Miss Jewett had made the impudent and unprofessional remarks attributed to her she should have been ostracized by the women of the profession, but now, that it is learned the shoe is on the other foot, the editor of the Globe Dispatch should be prosecuted for his reporter's lying humor. "Them's my sentiments."

Sarony paid Patti \$1,000 for the exclusive privilege of taking her pictures while she is in America. While the photographer takes Patti, Patti takes Sarony in. "Some must laugh and some must weep, etc."

Through the publication of Hernandez Foster's condition in the last issue, the dying actor has been found by some relatives who have taken him in charge. Never does a man's family spring so quickly into a conspicuous light as when their lack of interest in his misfortunes are made public. Then the next of kin, and the next, and next vie with each other in leaping forward to tender their tardy assistance. A Mrs. Owens, who is Mr. Foster's half sister, went over to Blackwell's Island, got him and brought him to her house in the city, where he is at present under proper care and treatment. He will live but a few days at most. Mrs. Owens wishes us to say that Foster is now no longer an object of charity, as she will pay all the expenses of his illness and funeral. A sum of money sent Manager Palmer by Nellie Boyd for Foster has been returned to the donor.

The Poe Memorial Committee held an informal meeting Tuesday, but transacted no business of importance. They will gather again next week to ask the profession to give another performance for the fund in this city. If the profession have as much common sense as I give them credit for, they will politely refuse this impertinent request. I thought this Poe Memorial business was all settled two months ago. Did a wealthy New Yorker (name withheld) offer to provide the balance necessary to complete the fund, or did the Poe Committee give the story out to get some more free advertising? It is about time an accounting of the whole thing from beginning to end was given to the public through the newspapers.

The Mastodons seem to be victorious every where. Bob Burdette, the humorist, was to have lectured in Albany the night the 40-count 'em—40 played there, but, hearing of their coming, he canceled his engagement in order to attend their performance. This story comes from a Mastodon source, of course. There is an appearance of attenuation about it which certainly should obtain for it a place in a gilt frame right next the phantom lady at Bunnell's. It is very thin; in fact, too, too thin.

M. B. Curtis sends me a couple of programmes which are of interest to Mr. Mallory and Milton Nobles. One gives the cast of Hazel Kirke as played by Mabel Norton and Louis R. Warick, and the other The Phoenix, played by the same people. Mr.

Curtis also informs me that these precious parties are also playing other stolen dramas, including My Partner, The Banker's Daughter and The Danites, and the crowd are making money. It is useless to ask such fruitless questions as, Isn't it time authors took steps to protect their plays? or, Why don't managers take legal measures to restrain unprincipled and disreputable parties from stealing their property? It is the duty of both Mr. Mallory and Mr. Nobles to do themselves and the profession a very necessary justice by following up and prosecuting these worse than thieves. Some expense certainly will be entailed by such a summary proceeding, but the good effect and influence will more than counterbalance this. I shall be pleased to furnish whatever evidence is required to prove production of the pilfered plays.

Death's steely hand has been felt heavily by the dramatic profession during the past week. No less than seven actors, managers and actresses have gone over to the big majority.

O'Neil under engagement to play Joe Thatcher and O'Neil released from said engagement are two very different persons. A physician's certificate last week said that James would not be able to play for a fortnight; a large audience was disappointed, and Deacon Crankett received a staggerer, so far as the first New York impression was concerned—this was O'Neil under engagement. A very dapper, lively young man, fashionably attired, conversing hilariously with his friends one week later on Union Square—this was O'Neil released. Silly fellow! He throws away the best opportunity that ever was or can be placed before him, simply because a foolish pride prevented his playing a part here which, in the blindness of conceit, he considered beneath his powers. A sane man is responsible for his own actions, but I doubt if he is always the best judge of them.

That Rank Rankin.

Periodically McKee Rankin comes to the surface in a not very enviable light. If it is not law suits it is some other nuisance in which he is concerned. Having made a spectacle of himself in this city recently by kicking up a circus over a poor play called '49, Mr. Rankin immediately went to Chicago and managed to become involved in his usual petty law suits. Recently the receipts at Hooley's Theatre, in that city, were attached by Brooks and Dickson, of this city.

Joseph Brooks was seen by a MIRROR scribe regarding the reason for such action on the part of the firm of which he is a member, and replied by words and by documents as follows:

"This man Rankin came into our office in this city last September, when he was playing an engagement at Haverly's Fourteenth Street Theatre, and asked us to take charge of his business interests. He gave, as the reason, his being unable to look after the business end of his enterprise and at the same time act upon the stage. Rankin also claimed that he was hard-up, and that he was not making money as rapidly as he felt convinced he would if properly handled. I had been treated very shabbily by Rankin over another matter, and I objected to having anything to do with the man. Rankin, however, got hold of my partner, Mr. Dickson, and by dint of specious promises, induced him to take hold of the enterprise. Now, when one man in our firm decides a business matter, the other usually waves a point, so I went into the matter, although I hated to do so very much."

"What were the terms of your contract?"

"We were to allow Rankin and wife \$100 per week to pay personal expenses. All theatre rent and the salaries of the company should be paid by our firm, all traveling expenses, and, in a word, we were to take all risks of failure upon our shoulders. After the expenses were deducted from the receipts Rankin was to receive two-thirds of the profits. As Rankin was out of money, our firm loaned him \$700 at one time, \$150 at another, and finally we endorsed his note for \$1000, which is now due. Rankin has never paid the money back to us. The reason for his needing money so badly was on account of his New York engagement. He produced William and Susan in this city at Haverly's Fourteenth Street Theatre, and it made a disastrous failure. He was to have remained in New York up to November 5; but in the contract with Haverly was a clause making it optional with Haverly to close the engagement, providing the receipts fell below a certain sum. Business was bad, and so Haverly canceled the engagement. Such action compelled our firm to take Rankin out of the country at a season when loss was certain. However, we did not complain, expecting to 'even up' before the end of the season. From our office in New York we instructed Harry Clapham, who represented our interests while on the road, to hold all share of money which Rankin was to receive until some portion of what he owes us was repaid, as we did not wish to carry the sum longer upon our books. Mr. Clapham showed the telegram to Rankin, and he made a great rumpus about it. I finally instructed Clapham to pay Rankin as usual, hoping to get a settlement with him during the Chicago engagement. Rankin replied that it was too late. I immediately went to Chicago, and

was sent a note by Rankin, stating that our contract was at an end. The reason seems to be a very foolish one, and I think it was decided upon by Rankin some time previous to his Chicago engagement."

"What do you think of the matter?"

"I consider that the whole thing, from the beginning, was a plan to defraud our firm. He knew there would be a profit at Chicago, and meant to take such profit and swindle us out of our share. We have lost a great deal of money on the man. The lithographs we have ordered for '49 and The Danites have got to be paid for, and our bill for them alone will be \$3500. We had to become security for him before he could obtain the paper. All the printing houses know him and watch him carefully for fear he will swindle them."

"What do you intend to do?"

"We shall follow him up from city to city, and by legal means shall compel him to pay the money due us. I have met many dead beats in this world, but Rankin is the biggest of the lot. Our total loss on the road is \$900. Counting borrowed money and other liabilities the aggregate will amount to nearly \$6000. But I want it distinctly understood that we shall compel Rankin to settle with us in full."

There is a law against barotry—there should be another law against unprincipled parties like Rankin whose breaches of contract compel the lumbering up of the dockets of our courts.

Professional Doings.



—Digby Bell is one of The Passing Regiment which is heating a hasty retreat, in bad order, to oblivion. We print his picture before he and his companions are on their way to sight and memory dear.

—The sister of Manager John Stetson died in Boston on the 5th inst.

—Kirkly's Michel Strogoff did a good business last week in Chicago.

—S. R. Loomer, of the Williamamite Opera House, was in the city last week.

—Barney McAuley has got a new play—Mayberry's Daughter. Time.

—Fanny Davenport will visit England next May, to be absent two years.

—Haverly's Strategists were at Williamsburg last week, and attracted good houses.

—Constance Murielle has replaced Agnes Herndon in Powers' Galley Slave company.

—Cool Burgess, recently of Harry Miner's company, has linked fortunes with Leavitt's Gigantean Minstrels.

—Haverly's Mastodons celebrated their first anniversary at the banquet board in St. Joseph, Mo., on the 7th.

—The Wilbur Opera company give their two hundred and eleventh performance of the Mascotte at Detroit this week.

—Frank Dumont, of the San Francisco Minstrels, is engaged in a new farce for the afterpiece. It will be very funny.

—Frank Gardner's new play, A Woman of the People, will be produced in Detroit to night by his Legion of Honor company.

—Joe Murphy's receipts at McVicker's, Chicago, for one week amounted to \$7083; Joe Emmet, a month earlier, took in \$7791.

—Max Strakosch has engaged Mme. Schachli for his concert company. The new acquisition is said to possess a fine contralto voice.

—Denman Thompson has been suffering from a severe attack of rheumatism at Minneapolis. He is convalescing, and playing again.

—Mrs. Parrshall, wife of James Parrshall, of the Titusville Opera House, died last week. She was favorably known to the profession.

—Jennie Mathersby's pretty face shows for all it's worth—and that's a great deal—as the Princess in The Mascotte with a traveling company.

—Charles Lord, for years connected with the Baldwin management at San Francisco, is in the city in advance of the Fun on the Bristol party.

—Frank J. Whitchee, an old actor, died at St. Paul, Minn., on the 9th inst. His remains were taken to Boston, and buried on Saturday last.

—John Rogers asks us to state that he has changed the name of his Rogers Palmer-Graham company to the John R. Rogers Comedy company.

—George A. Duncan has been appointed manager of the new Opera House at Burlington, Iowa. He will visit this city next week for attractions.

—A correspondent informs us that the Dime Show combination has come to grief, and that the manager had disappeared, leaving the people unpaid.

—Haverly's Original Mastodon Minstrels drew the largest house of the season at Troy, N. Y. Ticket selling was stopped at 7:15. The receipts were \$1116.

—Our correspondent at Macon, Ga., informs us that Frederick Paulding is rapidly recovering from his severe illness, and will go to Florida to recuperate.

—Sidney Cohn is in the city hard at work on the preliminaries of Kate Claxton's season, which commences December 13.

—Mrs. Osgood, the well known singer, was given a reception in London recently. Among the Americans present were Mr. and Mrs. Samuel French.

—Leo Cooper has severed his connection with the Clarke Gaylor Connie Saugh company, and has become leading man of the Baker Farron company.

—J. H. Ryley, of the Standard Theatre, has opened an elocution school at No. 1193 Broadway. Mr. Ryley has been quite successful in his venture, and rapidly adding pupils.

—Amelia Watts has left the Sam'l. of Posen company, and is now in Chicago. She and Mrs. Curtis had antagonistic ideas of things, and Amelia had to promenade home.

—One manager has been found who ignores all Uncle Tom combinations—William Stoppel, of the Standard Opera House. He announces that he has no dates for them hereafter.

—In consequence of the death of John C. Myers, which occurred in Connecticut, November 4, the Eliza Myers combination have ceased playing on the northeast circuit for the present.

—J. Buckley and E. V. Skinner, of the Erie, paid us a visit Monday. This road is popular with the profession, and the reason is easily found in the names of the gentlemen mentioned.

—Harrigan and Hart are busily rehearsing their new piece, but it will not be produced until there is some sign of The Major's decay. This martial personage draws like a murtal plaster.

—Hattie E. Starr, of Chicago, has written a musical comedy, and is now designing the costumes. She is to receive an opening in New York, and will personally superintend the production.

—B. F. Schwartz, circuit manager of Iowa and Wisconsin, now playing the Fay Tomphon company, will return over his circuit with the Boston Ideal Opera company, including Dubuque, Dec. 13.

—Haverly's Colored Minstrels have changed their base from Her Majesty's Theatre, London, England, to the Standard Theatre in the same city. The houses do not seem to be affected by the change.

—Helen Blythe, Harry Lee, Horace Vinton and W. F. O'Brien have been engaged as a part of the stock company for Baldwin's, San Francisco. Vinton left for that city on Sunday night. The others follow shortly.

—Rice's Opera company in Patience will commence a two weeks season at Haverly's Brooklyn Theatre, at the expiration of their present engagement at Booth's Theatre, which culminates on the evening of November 28.

—Jeffrey Lewis commences her tour under Brooks and Dickson's management Nov. 21, at the Windsor Theatre. At the close of the New York engagement, she will play in Albany, Rochester and the Western circuit.

—Manager J. W. Albaugh, of St. Louis, has purchased a farm of two hundred acres in Montgomery county, Md., not far from Washington City. If he understands farming as well as he knows how to run a theatre, his investment will be a profitable one.

—Russell Bassett and Roland Reed, two gentlemen who have recently distinguished themselves as Mr. Jewell in The World, will star in Hebrew pieces next season. Bassett is winning high commendations throughout the West for his artistic impersonation.

—May Livingston as stellar attraction, and a company of twenty people, left for the Western circuit last week, for the purpose of producing Alfred Collins' Spectre Knight and Charity begins at Home. The name of the organization is the Bijou Opera company.

—A report comes to us that Mary Anderson is really to be united in marriage to Theodore Carleton, a young Louisvillian, who is said to be rich, and that the ceremony will be performed in St. Louis on the 27th inst. by Rev. Morgan Harris, a relative of the bridegroom.

—Harley Gates, the gentlemanly manager of Marc Gamber's photograph gallery, is very popular among the profession. He is getting the very cream of the theatrical business, and this is quite right, because Gamber turns out better work than any other artist in New York.

—The New York Mirror has added an Art Department to its already interesting columns, and lovers of art should take this excellent paper if it were only for the Art Notes. The Mirror is without exception the leading dramatic paper published on the continent.—Ottawa Herald.

—Edward Keyes, who has long been identified at Haverly's Fifth Avenue Theatre as its treasurer, has been assigned to Brooklyn as the acting manager of Haverly's Theatre, in that city. William Black presides at the Fifth Avenue in the box-office nowadays, and he performs his duties well.

—Annie Ward Tiffany, who lately left the Fanny Louise Buckingham company, has accepted an engagement with the stock company of the Standard Theatre in Brooklyn. Dominick Murray, who was with Steele Mackaye early in the season, has also become a member of the same company.

—Minnie Cummings will tour over the New England circuit next month in Leah, the Forsaken, Led Astray and Camille. She is at present in this city, busily engaged in organizing a supporting company. Minnie is a bad, bad actress, and, like the proverbial penny, she always manages to turn up when least expected.

—John Russell, the business manager of Haverly-Hardie combination, and Marcus Meyer were recently engaged in conversation. Mr. Meyer advanced the statement that he had been with more stars than any other man in the business. Russell promptly replied: "True, Marcus; but you don't stay with them long after they know you."

—John R. Pierrepont, treasurer of Pike's Opera House during the management of J. A. Nunez, and more lately connected with The Gentleman from Nevada in the capacity of business manager, died at his residence in Cincinnati on the 9th inst., leaving a wife and two children. His funeral occurred on the 11th, the remains being interred in Spring Grove Cemetery.

—Among the papers which find their way to the Bee office, THE NEW YORK MIRROR stands at the head of the list of dramatic newspapers in the east. It is in fact the most sought after by theatrical people, and has not only the largest circulation among dramatic papers, but has the lead in all matters of news pertaining to the profession. It is profusely illustrated and the contributions both from Pen and Pencil are of the highest order of merit.—Omaha Daily Bee.

—Claude Duval is not being released from the Standard Theatre, as Patience is expected to fill out the season without the presentation of the rival opera.

—The chorus for (Elips) Terminus at Booth's will be two hundred strong. George Riddle will personally train them to behave like full-blooded Greeks.

—The Waifs of New York is the title of a new piece with which Mrs. William Emmett (Katie Howard), of the Chicago Academy of Music, is shortly to take the road.

—Joseph K. Emmett will produce a new play called Fritz Among the Gipsies at the Fourteenth Street Theatre during his season there, which commences November 23.

—Marie Jansen, of the Comley-Barton Opera company, will be the Patience of the new company which is being organized for a Chicago season by Messrs. D'Oyly Carte and Comley and Barton.

—Samuel French and Son have issued a book entitled "Guide to Selecting Plays, or Managers' Companion," containing a description of 1500 pieces arranged according to the requirements of any company.

—George Fawcett Kowe is at it again. Himself and company open at Troy, N. Y., November 24. Little Emily and Brava will be their repertoire. May Alexander has been engaged for the leading parts.

—The Fun on the Bristol company, who have been advertised for a portion of the H and P. O. of Elks' benefit entertainment, have been compelled to withdraw from the programme for various reasons.

—The various small fry snap companies are rapidly disappearing, whereas our provincial friends rejoice. Over one hundred companies have disbanded this far this season, and the Square is full of idle actors.

—Carver B. Cluse, formerly with Steele Mackaye's Won at Last company, left the city last week for Akron, Ohio, for the purpose of attending to the business management of Katherine Rogers Clarence company.

—One of the Buffalo papers stated lately that Jean Hosmer, a once noted tragedienne, was living in a precarious condition in that city. A correspondent informs us that a ch is not the case, but on the contrary, Mrs. Hosmer is making a good living by giving elocutionary lessons.

—The Twelve Jolly Bachelors is pronounced by the Boston papers a positive success, and they extol the young author quite highly. The company is spoken of in terms of praise, particularly Amy Ford and Jeanette Winston, who are mentioned as the coming stars in comic opera. Messrs. Stevens and Murtha have spared neither pains nor expense in placing it upon the stage in an attractive manner. We shall soon see the Jolly Bachelors in this city.

—What a hankering after circus (Western people have. No matter how severe the elements, in thunder and lightning they will crowd the tents, even if they have to sit on wet boards and stand in puddles of water, as has been the case during the severe storms in the Western country during the last three or four weeks; but let a meritorious dramatic entertainment come along, which they can enjoy in a comfortable theatre, and they give it the frigid shoulder right off. Is the public taste degenerating?

—Our American Minstrels is the title of a new comic opera, rewritten by a Chicago American gentleman named DeWitt, which will be produced at the Union League Theatre November 21. The following people have been engaged: Bruce Murielle, Mrs. Taylor, Minnie Harvey, George Weeks, Thomas Klug, A. D. Fondroy, J. A. Herbert, C. A. Jacobson and Max Dobler. It is claimed that the opera is the coming American composition. We have heard such claims made before.

—John McCullough is busily engaged in rehearsing the play Love and Laughter at the Fifth Avenue Theatre. The Hon. Lewis Wingfield is the author of the piece, which is founded upon incidents in the life of Jack Cade. It is Mr. McCullough's intention to produce the play during his six weeks' engagement in this city. The battle scene between the forces of the King and those of Jack Cade alone require the assistance of one hundred and fifty people, so that it will be seen that the play is somewhat of a spectacle.

—Owing to the severe illness of Frank Wynkoop, manager of the Helen Coleman Widow Bedott company, a delay has been occasioned in the starting out of the combination. Miss Coleman reports Mr. Wynkoop convalescent, and the company will shortly leave on a protracted tour. Mr. Wynkoop has associated Mr. John E. Malloy with himself in the business. Miss Coleman's favorite impersonation of the garrulous Widow is well known throughout the country, and no doubt she will be as successful this season as she has been in the past.

—Samuel French and Son during the present season have the following plays under their supervision: Lights of London, which is to be produced at the Union Square Theatre; The Money Spinner, which will go to Wal-lack's New Theatre; Mankin, which it is fondly hoped, will pull Duff's Theatre out of its difficulty; Mother-in-Law, which the Park Theatre will put up for a run as soon as the departure of the Hamilton-Lees renders such a step possible; and Divorcement, which has not been arranged for yet. This looks as if English productions were in great demand in America at present.

—Notwithstanding the rumor that Messrs. Colville and Filmore have purchased the latest London success entitled Mankin, a reporter of THE MIRROR was lately shown by T. Henry French a telegram, which read as follows:

LONDON, Nov. 7, 1891.

TO SAMUEL FRENCH AND SONS, NEW YORK:

Mankin paid — pounds. MANKIN to morrow.

S. FRENCH.

A draft for the amount paid drawn by the Messrs. French on Barney and Company, was also shown, which seems to show that the gentlemen named are the sole possessors of the play. On the other hand it is claimed by Colville and Filmore that they have also paid cash for the same production.

—Our correspondent at Youngstown, Ohio, says that Duprez and Benedet's effects were attached there by Pittsburg parties on a claim of \$500 for amount due on Opera House rent nine years ago. Mr. Duprez claimed that everything had been settled, and that it was a blackmail affair gotten up by a lawyer of Pittsburg. The sheriff undertook to attach the money in the box office, but the treasurer handed the money to Mr. Duprez, and the sheriff failed to get hold of it. The plaintiff's attorney had Duprez, Brady, the treasurer, arrested for fraud. They were brought before the Magistrate and discharged. Next day the plaintiff released all baggage, and Mr. Duprez was on his way rejoicing.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

ST. PAUL.

Opera House (Charles Hains, manager): Bie's Evangeline 7th, 8th and 9th, four performances, to fair houses. The company is not so strong throughout as the old one. Bookings: Fay Templeton 14th, 15th and 16th; Haverly's Mastodons 18th and 19th. Kellogg Concert company 23d and 24d. Conley's Varieties playing to very good business.

MISSOURI.

HANNIBAL.

Mosart Hall (William Masterson, manager): Booked: Anthony Ellis combination, 15th; Jollities, 18th; Emma Leland, 21st, three nights. Items: M. B. Curtis, on account of sickness, had to cancel engagement for 12th.—Two Orphans cancelled date of 21st.

LOUISIANA.

National Hall (James H. Rhea, manager): Basy's Standard Dramatic company 7th, week, to crowded houses, giving entire satisfaction. Billed: Gibler Brothers' H. D. 18th.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Haverly's Mastodons 7th to a literally packed house gave a fine performance. Booked: Collier's Banker's Daughter, 16th; McIntyre and Heath's Minstrels, 23d; Joe Murphy, 24th and 25th; Paine Brocolini Opera company, 29th. Items: After the performance on the 7th Haverly's entire company, together with the piano, adjourned to the Sanders House, where a magnificent banquet was spread in commemoration of their first anniversary. They have been together just one year, given 333 performances, only lost one date and one member by death—poor Dick Coleman at St. Louis. Through the efforts of Manager Mack and his assistant, Mr. Wright, the evening was made a most enjoyable one.

NEBRASKA.

LINCOLN.

Gillett's Opera House (R. Deming, manager): The Wallace Sisters gave Jarquette to miserable business 8th. Haverly's Mastodons 9th to crowded houses, gave immense satisfaction. Booked: Collier's Banker's Daughter, 14th and 15th; Anthony and Ellis, 19th; Joe Murphy, 23d.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): Anthony Ellis combination 4th and 5th to fair houses. Haverly's New Mastodons 10th to crowded houses. Collier's Banker's Daughter company 11th and 12th. Wallace Sisters 14th and 15th. Joseffy 18th.

Academy (John S. Halberk, manager): Anthony Ellis U. T. C. 17th and 18th, followed by Joe Murphy 19th. Item: John G. Nugent, who left here to manage McIntyre and Heath's Minstrels, left them in St. Louis. The company, reduced in numbers, will go South.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Rose Eyttinge in Felicia, 14th; The Professor, 18th; Mrs. G. G. Howard's U. T. C. company, 17th; Greyton Opera company, 18th, 19th; Hibbard Minstrels, 24th; Robinson and Crane, 29th. Items: Merrill and Hart's orchestra, of this city, have been recently engaged by Nick Roberts for his H. D. company.

PORTSMOUTH.

Music Hall: Rose Eyttinge, in Felicia, 10th; the house was small, but excellent in quality. Booked: Skiff's California Minstrels, 19th; Little Concert company, 24th; Emma to Kent, 28th; Whitmore and Clark's Minstrels, 30th. Franklin Theatre: Heller, "illusionist," gave an exhibition 11th to a good house. Gifts were distributed among the audience, which was apparently more enthusiastic at the hope of "drawin' suthin'" than pleased with the performer.

NEW JERSEY.

NEWARK.

Park Theatre: The Florences in Mighty Dollar and A Million 11th and 12th. The new piece could hardly be considered successful in the impression it made on the well-disposed audience present. It is a jumble of not over-ambitious incidents, barely held together by an almost invisible plot. To Florence herself is due whatever approbation the piece received. He was quite a revelation in the possibilities of the stage Dutchman. Mrs. Florence wandered about the stage in an underdressed and aimless manner; charmingly clad, of course, but with only a bowing acquaintance with her lines. She was Mrs. General G., in a strange country where she didn't know the language. The rest of the company was by no means up to the former standard. Booked: Jeffreys-Lewis in Two Nights in Rome 18th and 19th; Planter's Wife 21st and 22d; East Lynne and Camille 24th.

Grand Opera House: Thanksgiving matinee and evening Holland's Two Orphans company. All this week Jay Rial's U. T. C.

ORANGE.

Orange Music Hall (Philip Kingsley, manager): Hazel Kirke 18th; a full house at the season. Theo. Thomas' orchestral concert 17th, and Wallace's Theatre company in London Assurance 18th.

TRENTON.

Taylor's Opera House (John Taylor, manager): Jay Rial's U. T. C. past week to crowded houses. Booked: Mitchell's Pleasure Party 14th; Aldrich and Parlow 15th; Fun on the Bristol 16th; Neil Burgess 22d; Genevieve Ward 24th; Annie Pixley 25th; B. McAuley 28th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. C. E. Leland, manager): The Holland Two Orphans company played to comparatively light business 14th. The company was fair, and the settings very fine. Haverly's Mastodons balance of week, and attracted moderate audiences of the season. J. K. Kellogg Concert company 15th.

Music Hall (George E. Oliver, manager): The Widow Bedott 7th, 8th and 9th to good business. Booked: Rudolph and Conley and Barton's 17th.

Theatre (Fred. Levantine, manager): The Holland Two Orphans company, and Harry Watkins in Trod, a number of specially people of the week.

BROOKPORT.

Ward's Opera House (Geo. R. Ward, manager): Gardner and Magee's Tour of the World 7th and 8th to poor business. Carreno-Donaldi Concert company, 25th.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Hazel Kirke she past week. It was a genuine treat to see such artists as Effie Ellsler, Gus Levick, C. W. Coudock and the other members of this company. Good houses greeted them every night. This week Oliver Doud Byron and Haverly's Mastodon Minstrels. For the following week Joe Emmet is booked.

The Adelphi (Joe Lang, manager): Leavitt's Giganteans and the regular stock company of the Adelphi furnished sufficient attraction to crowd the house nightly last week. For this week an entire new company will appear.

St. James Hall (Flint & Carr, managers): John A. Stevens and a fair company closed an engagement of a week Saturday evening, appearing in Passion's Slave. The play has some merit, but it is hardly destined to become a leading favorite of its class. The attendance was light. St. James Hall at best is a very poor place to produce drama. Rossi will present Hamlet and Romeo and Juliet next week. There is considerable interest manifested to witness the eminent tragedian, and doubtless good houses will greet his performances.

ITHACA.

Wilgus Opera House (H. L. Wilgus, proprietor): Victoria Loftus' Blondes 7th to a good house, and 8th to a small house. Geo. E. Stevens' U. T. C. combination 11th to a large house. Coming: Lingard 18th and 19th; Stevens' Twelve Jolly Bachelors 24th; B. McAuley 29th. Library Hall: Coming: Carreno-Donaldi 24th.

ONEIDA.

Conroy Opera House (Capt. Remick, manager): Little Concert company 9th to good business; Baird's Minstrels 12th to packed house; show good.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Only a Farmer's Daughter drew a good house 10th, and gave fine satisfaction. Frank Mordaunt and company in Old Shipmates 14th; The Harrisons 18th.

OWEGO.

Wilson Hall (S. E. Fairchild, manager): The New Orleans Minstrels 11th to a large house; performance fair. Geo. E. Stevens' U. T. C. combination 12th to a crowded house.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Frank Mordaunt in Old Shipmates 11th and 12th, with matinee. Owing to the stormy weather business was not up to the regular standard. Booked: Wallace's Theatre company School for Scandal 15th; Haverly's Mastodons 16th; Only a Farmer's Daughter 18th and 19th.

Items: Elliott Barnes, author of Only a Farmer's Daughter's, and Robert Griffin Morris, author of Old Shipmates, were registered at the Vanderbilt House 12th.—C. R. Gardiner, dramatic agent of New York, spent Sunday the 13th with Manager Lehnen at the Vanderbilt.—Howard's Opera House at Baldwinsville, New York, has been refitted by Fetters and Son, and will be opened by Manager Lehnen with Only a Farmer's Daughter combination 18th.

TEUT.

Griswold Opera House (S. M. Hickey, manager): Mr. and Mrs. W. J. Flancey 7th in the Mighty Dollar. Ticket of Leave Man and their new play, A Million, which is very nonsensical, but nevertheless amusing. Holland's Two Orphans company had fair attendance 11th and 12th. Haverly's Minstrels 14th. Corinne Merriemakers 17th, 18th and 19th.

Rand's Opera House (Preston and Powers, managers): Neil Burgess' Widow Bedott company 5th and 7th to fair audiences. Nothing booked.

Grand Central Varieties (Gray and Kraemer, managers): Business continues good, with a good variety company.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Thus W. Keene in Richelieu 10th to good business. Hartz, illusionist, 11th to poor house which was more than he deserved.

OHIO.

CHILLICOTHE.

Masonic Hall (Phil Klein, manager): Gardner's Legion of Honor failed to appear 8th on account of Miss Blair's illness at Newark; they will play here about the 25th. Booked: Pauline Markham in Two Orphans 18th. Julia A. Hunt in Floriani 21st.

Opera House (Ed. Kaufman, manager): Ada Grey in East Lynne 7th to a packed house; company good. Booked: New England Opera company in The Mascotte 15th and 16th.

CLEVELAND.

Opera House (L. G. Hanna, manager): The Boston Ideals have just closed the most successful week's engagement ever known at this house. Nearly every seat for the entire week was sold in advance, and standing room was thankfully accepted by late arrivals. The Mascotte was given Monday for the first time here, and met with a most cordial reception. Marie Stone made a most fascinating Bettina. H. G. Barnabas had a glove-fitting part in Lorenzo XIV, and George Frothingham's Romeo was perfect in every device. Olivette was produced Tuesday, and Fatiniva Wednesday. A severe indisposition prevented Adelaide Phillips' appearance in the latter, and her part was creditably assumed by Lillie Burton. Geraldine Vemar was cast for Germaine in the Chimes of Normandy, Thursday, and filled it very satisfactorily. The lady is young, pretty, graceful in bearing, and a charming soubrette. Her voice is light, but sweet, fresh and penetrating. Mr. Whitney had little to do until Friday, when he appeared as the Burgomaster in Czar and Carpenter with great effect. Olivette and The Mascotte were repeated Saturday, closing a season of light opera so remarkable and unprecedented in the interest it aroused that Manager Hanna was induced to arrange for a second visit of the Ideals, and they will return later in the season. Lawrence Barrett this week in Richelieu, Othello, Hamlet, etc. My Geraldine, 21st.

Academy of Music (John A. Ellsler, manager): Frank Frayne, surrounded by a third rate company, and a menagerie of wild animals, in a sensational affair called Mardo, drew enormous houses last week. Jas. A. Stevens this week in Unknown and Passion's Slave. Connie Soogah Thanksgiving week. Item: Carey Concert, 29th.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): The engagement of Katherine Rogers 10th, 11th and 12th was artistically

one of the best of the season. Miss Rogers appeared as Clarice, Camille, Galatea and was good in each; business rather bad. Booked: Big Four 15th; Frank Frayne 17th; O. D. Hyron 19th; Salsbury's Troubadours 22d; Hyde and Behman Specialty company 23d.

Comstock's Opera House (Frank Comstock, manager): Frank Mayo and his magnificent company played Virginius and Macbeth 7th and 8th to discouragingly small houses. Ada Gray 10th, 11th and 12th in East Lynne to good business. Booked: Glick's Furnished Rooms 16th and 17th; Wilbur Opera company 18th and 19th; John S. Clarke 23d and 24th; Hill's All the Rage 30th.

PORTSMOUTH.

Wilhelm Opera House (John Wilhelm, manager): Booked: Standard U. T. C. company 16th; New England Opera company 17th; Julia A. Hunt 19th; Agnes Wallace Villa 29th, 30th and Dec. 1.

Items: Professionals will always find The Mirror at H. A. Lorberg's, Second and Court streets.—We are having a run on amusements. Portsmouth is one of the best show towns in Southern Ohio.

SANDUSKY.

Bumiller's Opera House (William Stoffie, manager): John S. Clarke in Militia Major 8th to a remunerative audience; support excellent, especially Georgia Holland as Mrs. Swandown. Legion of honor 12th. Booked: John A. Stevens 21st; Haverly's Mastodons 29th.

Grand Opera House (Samuel Waldman, manager): Booked: Hyde and Behman's Specialty 24th; John S. Clarke 25th; Hill's All the Rage 26th; O. D. Hyron 30th.

Black's Opera House (J. P. Martindell, manager): J. P. and S. Uncle Tommers 8th to big house. Remenyi Concert company 9th to poor house. Booked: Marie Prescott 23d and 24th; Nick Roberts' H. D. 26th.

Items: Frank Frayne heavily billed for 18th.—There are letters in the P. O. this city for Galley Slave combination and Harry S. Woodhull.—The Mirror is on sale at Piece & Co's, Market street, every Saturday.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): The Galley Slave 9th and Fairfax 10th drew good houses. This week, Wilbur Opera company in The Mascotte 17th; The World 18th and 19th.

Adelphi Theatre (Fred. McAvo, manager): Cherrie Chapman combination billed for this week. Items: Bob Locke, formerly dramatic critic on the Blade, sailed for Europe last week, intending to pursue a course of studies in Antwerp. Fred. W. Baker will hereafter write up the show news for that paper.

Opera House (Schultz & Co., managers): Gardner's Legion of Honor 11th to fair audience. Nothing billed for next week. Items: The Music Hall is still closed.—The treasurer of Mayo's company was robbed of \$95 from his room at the hotel 6th by the bell boy.

PENNSYLVANIA.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): John S. Clarke closed a highly successful engagement 11th, playing to two immense audiences. Snellbaker's Majestics booked 18th and 19th. The management are negotiating for a date with Edwin Booth.

Geon Theatre (M. J. Cain, proprietor): Business has been good, and the attendance large.

COLUMBIA.

Opera House (J. H. Yeamer, manager): O'Grady's Eviction 8th, to a poor house. Nick Roberts' H. D. 9th, to a large business. Ford's Opera company 10th, to large audience. Hyer Sisters, 12th, to a fair house. Booked: Georgia Minstrels, 14th; My Geraldine, 17th; Hazel Kirke, 22d.

EASTON.

Opera House (W. M. Shultz, proprietor): No performances of any kind during past week. Booked: My Geraldine, 18th; Fanny Davenport, 21st; Neil Burgess, 24th; Hazel Kirke, 28th.

ERIE.

Park Opera House (William J. Sell, manager): This house was closed the past week, with the exception of 9th, when John S. Clarke and company produced his play Militia Major to a large audience. Booked: Big Four combination.

HARRISBURG.

Opera House (H. J. Steel, manager): Eviction 9th to a small audience. Hyde and Behman combination to large business 10th. Ford's Opera company 11th to a crowded house. Booked: Fanny Davenport, 14th; My Geraldine, 15th; Neil Burgess 17th; Hazel Kirke, 18th.

HONESDALE.

Liberty Hall (E. P. Chambers, manager): Knights Lyceum combination to fair house 11th. Mr. Knight's recitations were well received, Mr. and Mrs. Howard's singing good, and recitations by Mrs. Osborn well rendered.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Carreno-Donaldi Concert company drew small audience 8th. Concert companies, no matter how good they may be, never draw well here. The O'Grady Eviction company 10th gave an unsatisfactory performance of light business. The Hyde and Behman Muldoon Picnic party played to an audience of 1200, the capacity of the house, 11th. Booked: Fanny Davenport, 15th; Hazel Kirke, 19th; Annie Pixley, 21st; Two Orphans, 30th.

MAHANOY CITY.

City Hall (C. Metz, manager): Coming: The O'Grady's in Eviction, 15th; Fellows and Searle's N. Y. Minstrels, 23d; Washburne's U. T. party, 24th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Collier's Banker's Daughter No. 2 to a good-sized audience 11th. Booked: Oliver Doud Byron, 17th.

Items: Millard, the enterprising Corry manager, has established a circuit which includes this city.—Owing to a misunderstanding concerning the Opera House rent, Wagner and Reis have played but one party here this season, and have evidently dropped this city out of the Oil circuit.

NEWCASTLE.

Opera House (H. M. Allen, manager): Collier's Banker's Daughter, booked for the 13th, cancelled. Booked: Big Four Minstrels, 16th; Hyde and Behman's Specialty company, 18th; Canfield and Lament, 26th.

PITTSBURG.

Opera House (John A. Ellsler, manager):

John McCullough did a very large business last week. The support throughout was fair. Collier and Lane did the best work of the male members. Miss Forsythe is a pleasing actress, but seems lacking in dramatic power. This week Mary Anderson in her repertoire. Emma Abbott 21st.

Library Hall (Fred. A. Parke, manager): A light business was done by the Fun on the Bristol party last week, owing, no doubt, to a surfeit of similar entertainments. The characters are quite cleverly sustained, and especially those by the Misses Daniels, Foley and Fluke, and Messrs. Sheridan, Waldon and De Lorme. This week we have John S. Clarke in a number of his well known characters. The Wilbur Opera company 21st.

Williams' Academy (H. W. Williams, manager): Manager Williams' company is meeting with great success; business large.

Items: Robt. McAndliss has resigned his position as Treasurer of Harris and Kohl's Museum.—Excursion trains will be run into the city on all railroads during the engagement of Booth in January.—Trimble's old variety hall is being transformed and will be fitted up for a first-class hotel.—Horace Wall, business manager for John S. Clarke, is in town.—Our best amateur songstress, Jean Wallace, will concertize in Cannonsburg Dec. 1.—Chas. Aughman, a supe at the Opera House, caught stealing property of the McCullough company was sent to the workhouse for six months by our Mayor.—Dan Rice, he of circus fame, has abandoned the ring for the rostrum. He opened in Wellsburg, W. Va., 10th. Subject: From the Ring to the Rostrum.—J. W. McAndrews, the minstrel, goes to Europe next season.—Doctor James L. Thayer, the veteran showman, is home from his recent campaign with Van Amburg's circus.—If public opinion will permit, Frank Gardner, proprietor of the Legion of Honor company, will shortly produce the Passion Play in Chicago.—Duprez and Benedict's Minstrels were in Youngstown, O., on the 9th. Upon their arrival in that town, papers were immediately served upon Chas. H. Duprez, in a suit brought by E. V. Beamer, for alleged breach of contract. Beamer claims that Duprez rented the Academy of Music, for four nights at four hundred dollars per night, in April, 1871, and failed to make his appearance.—Harris and Kohl's Museum still continue to do a large business.

Music Hall (W. D. Evans, manager): Eviction, 22d; Powers' My Geraldine, 23d; Mrs. Paruelli, 24th; Hazel Kirke, 26th; Georgia Minstrels, 28th.

PITTSBURG.

Academy of Music (C. H. Lindsay, manager): Hyde and Behman's Comedy company 7th to good business. Fanny Davenport, in School for Scandal 10th to a packed house. Neil Burgess, in Widow Bedott 12th to a large house.

G. A. R. Opera House (John F. Osler, manager): Nick Roberts' Pantomime company 10th large business. Booked: O'Grady's Eviction; W. H. Powers' My Geraldine company.

Parshall Opera House (James Parshall, proprietor): Booked: Hazel Kirke company, Dec. 2; Rooms for Rent, 5th; My Geraldine, 7th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Hyde and Behman's company gave an excellent variety performance 8th to a large house. Fanny Davenport as Camille 11th to a crowded house. Coming: O'Grady's Eviction company 24th; Hazel Kirke 25th; Callender's Georgia Minstrels 26th; My Geraldine 30th.

Academy of Music (Wm. G. Elliott, proprietor): Fanny Davenport 12th to a large audience. Billed: Burgess' Widow Bedott company 16th.

RHODE ISLAND.

Bull's Opera House (Henry Bull, manager): The Professor drew a large audience 7th. Skiff's California Minstrels played to fair business 9th. Booked: Rose Eyttinge, in Felicia, 21st; Norcross Opera company, in Patience, 24th.

Item: F. M. Clarke, of Skiff's California Minstrels, left the company here 9th. Harry Bassett joined this band here on the 9th.

Music Hall (S. F. Fisk, manager): Rose Eyttinge with fair support 8th, in Felicia. The audience, although small, was quite appreciative, and the star was called before the curtain at conclusion of the third act. Mr. Levy, manager of the company, reports his business as fair. Coming: Boston Museum company in Patience, 14th; My Partner, 22d.

Providence Lodge, B. P. O. Elks No. 14 was formed here on the 13th inst. A number of prominent members of the New York Lodge and Grand Lodge came on to perform the initiatory rites. We have now a place of social meeting for professionals visiting the city. Among the gentlemen from New York were Tony Hart, James E. Power, Archie Stalker, John Wild, W. Devine, and a dozen or twenty others.

South Carolina. Charleston. Owen's Academy of Music (J. M. Barron, manager): Herne's Hearts of Oak 7th to crowded house. Gus Williams 11th and 12th to fair business. Booked: Thomas Keene in Richard III and Macbeth 14th and 15th; seats all taken. Sol Smith Russell 16th and 17th; Hess' English Opera company.

Opera House (Eugene Cramer, manager): Milton Nobles 8th to 11th to splendid business; company very good. Thus W. Keene in Macbeth 13th to the largest and most fashionable audience ever assembled in the Opera House; the company is the best we have ever seen here. Coming: Hess' Opera company 26th.

Tennessee. Nashville. James Hall Stoops, Brothers, managers: Rogers' Comedy company: 8th to crowded house. John E. Owens 11th and 13th to good business. Booked: 12th, F. A. Rial's H. D. company.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Huey and Hardie in their repertoire, week of 7th, and gave general satisfaction to limited houses—weather bad during week. Nat Goodwin, booked for week of 14th, has canceled for some reason. Joseffy concerts 21st and 22d.

TEXAS.

BRENSHAM.

Grand Opera House (A. Meyer, manager): Charlotte Thompson in The Planter's Wife, 9th, to fair house. Miss Thompson was well received. Billed: Fred. Ward, 21st.

HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Olivette and The Mascotte, for the first time, were presented in this city. Houses fair and performance pleasing. Booked: Hearts of Oak, 14th and 15th; Rentz Santley troupe, 16th and 17th. Pilot's Opera House (E. Pilot, manager): Charlotte Thompson in Camille and East Lynne, 14th and 15th.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Frank Mordaunt in Old Shipmates 7th to poor business. Lester Wallace's company in School for Scandal 12th to enthusiastic house. Booked: Hazel Kirke 28th; Rooms for Rent combination Dec. 3.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Verner's Eviction combination to big business 14th.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Sol Smith Russell 7th, to large audience in Edgewood Folks. Thos. W. Keene in Macbeth 9th to full house. Booked: Gus Williams 18th and 19th; Ford's Opera company 21st.

RICHMOND.

Theatre (W. T. Powell, manager): T. W. Keene in Macbeth and Richard III 7th and 8th to good business. Sol Smith Russell 11th and 12th to large audiences. Frederick Paulding and the Florences, who had dates this week, have canceled. Booked: Milton Nobles 18th and 19th.

WISCONSIN.

MADISON.

Opera House (George Burroughs, proprietor): Joe Murphy, supported by a good company appeared 10th in his new play Shaun Klue; the audience was a large one. Booked: Rice's Evangeline, 23d; Fay Templeton, 24th.

MILWAUKEE.

Academy of Music (Henry Deakin, manager): The Miner-Roney company 7th 8th and 9th to big business. The variety talent is the best that we have seen for some time. Booked: Rial's Humpty Dumpty, 12th and 13th; Frank Mayo, 14th, week; Miner Comedy company, 21st, 22d and 23d; Galley Slave, 24th.

Grand Opera House (Jacob Nummehacher, manager): Joseph Murphy 7th, 8th and 9th to fair business in Kerry Gow and Shaun Klue. Wilbur Opera company, in The Mascotte, 10th, 11th and 12th, to good business. Booked: Rice's Evangeline, 14th, 15th, 16th and 17th; B. W. P. W.'s Minstrels, 18th and 19th; Den Thompson, 21st, week.

Items: The Sunday matinees (25 cents), at the Academy, draw large crowds.—Fay Templeton gave us the best and most original Mascotte we have yet seen.—Manager Nummehacher speaks of this season as a most profitable one so far, with his best attractions yet to come.

RACINE.

Opera House (McFarland and Rasco, managers): Hill's All the Rage, 7th, to fair business. Will Grover's H. D. 11th; had weather caused slim attendance. All the company needs is practice—years of it. Coming: John A. Stevens, 30th.

CANADA.

NEW YORK AMUSEMENTS.

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EVERY EVENING AND SATURDAY
MATINEE.
A grand production of Gilbert and Sullivan's
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In the Parisian absurdity,
LE VOYAGE EN SUISSE.
Secure your seats early. Box office open from
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served seats in any part of the house can be
had at one half the usual rates for children
under 12 years of age.

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Reproduction of Sardou's masterpiece

DANIEL ROCHAT.

Cast to the full strength of the
UNION SQUARE THEATRE COMPANY,
The members of which will upon this occasion
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months.
In preparation, LIGHTS O' LONDON.

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CONTINUED SUCCESS.

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NEW ÆSTHETIC OPERA,

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LES CLOCHES DE CORNVILLE,

Produced under the direction of Henry J.

Widmer and James C. Scanlan.

Kate Monroe, Helen Dingee, Pauline Hall,

Charles J. Campbell, Welsh Edwards,

Edward Connell, Richard Golden,

William H. Seymour.

Steinway Hall.

MME. ADELINA PATTI'S CONCERTS.

The concert, previously advertised for

WEDNESDAY EVENING, NOV. 16,

is postponed till

WEDNESDAY EVENING, NOV. 23.

Seats secured for the 16th will be exchanged

for the concert on the 23d.

SATURDAY MATINEE, NOV. 26.

TICKETS AT STEINWAY HALL, FROM 9 to 5.

PRICES.—Floor, First Balcony: First row,

second to fifth row, facing stage, \$10. First

Balcony: Side rows and rear recess, \$5. Sec-

ond Balcony: First row, \$4; second to fifth

row, facing stage, \$3; side rows and rear

recess, \$3. Admission, \$2.

Windsor Theatre.

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BIRCH and BACKUS' OPERA HOUSE,

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Charles Hamlet Koss—Backus.

Birch, as the fair Ophelia,

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New music by Brahms.

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ONLY FOUR WEEKS.

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I HAVE BROUGHT SUIT AGAINST SAID

MALLOREY AND I HEREBY WARN ALL

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HAIR BALSAM.

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it to any similar article,

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contains materials only

that are beneficial to the

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restores the youthful color to grey or faded hair

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If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

Theatrical performances,

Across the Continent.



NEW YORK, Nov. 1, 1881.

DEAR MR. FISK:—Some time ago I promised to give you an account of our enjoyable trip to California last Spring. Since then I have hesitated as to keeping my word, fearing that a description of what is nowadays such an ordinary occurrence might prove too trivial to be interesting to your readers. However, you may decide otherwise, and I should like to be able to record one of the pleasantest episodes of my life. At all events, I place my letter in your hands, to publish or not, as you think best.

If you accept it, please take it as it is sent, with no literary pretensions whatever, a "plain, unvarnished tale" of a few happy days spent in the society of very charming people.

Very sincerely yours,
SYDNEY COWELL.

"How would you like a trip to California, Miss Cowell?" blandly inquired Mr. Professor Jillette, one day last April. "Only think of it! Splendid company! Grand scenery! Glorious climate! and—" with a winning and persuasive smile, "salary going on all through the Summer. How does the situation strike you?"

It struck me most emphatically. Farewell, visions of lovely Larchmont; farewell breezy hill tops and smiling vales of storied Catalina; and thou, too, dear old Maccombs, with thy golden sands, thy ferny woods, thy beetling cliffs and dancing waters—farewell all! Duty, in the shape of pecuniary considerations, points out the westward way; but duty, like Aurora, is rosy fingered, and crowned with bright flowers of promise.

Well, then, after sundry interviews, all was satisfactorily arranged, and on Saturday, May 14, I left New York for Chicago, where I joined Mr. Coudlock, Miss Elliker, and others of the original Hazel Kirke company. Here we played a splendid two weeks' engagement, but were not sorry when the morning dawned that was to witness our departure for the city of the Golden Gate. A lovely morning it proved to be, and such a merry laughing little crowd we never beheld as Dunstan Kirke, Esq., surrounded by his interesting family and aristocratic acquaintances. Even Lady Travers looked handsome and happy (that rumor of her demise was probably all a mistake), and here, in parenthesis, let me correct a popular error in regard to the exclusiveness of the British aristocracy. What more edifying than to behold the elegant Lord Arthur hobnobbing with the sturdy old yeoman and his comely spouse, or offering his arm politely to Dolly the dairymaid? The while his patriotic mother is seated by the side of her own footman, honest Barney, conversing freely; nay, familiarly, with that genial son of Erin's soil. I wonder if the bones of their noble ancestors are not rattling in their mouldy coffins? *Mais, revenons a nos moutons.* Pardon the thread bare phrase; it applies aptly to our little flock of lambs—spring lambs, gay and frisky, with never a black sheep in the fold, and without a thought of a butcher's knife, in the shape of bad business or adverse criticisms in the future.

We are off at last. Mr. Frohman, who is monarch of this small kingdom, gazes on us benignly, and smiles serenely. We feel he is proud of us, and we are happy, knowing we merit the pride he feels. His prime minister is Mr. Roberts, who seems to have been sent into this world for the express purpose of making himself agreeable and everybody else happy. Occasionally it falls to his lot to have an unpleasant duty to fulfill, and then how tenderly he wields the surgeon's knife! I once heard a lady, weeping, remark: "There never was a man who could say disagreeable things so sweetly as Mr. Roberts!" You see, my dear Mirror, we start on our travels with the advantage of being finely officered.

Besides, even the weather is in our favor. Heavy rains have cooled the air, and rendered the country fresh and fragrant. There is no dust to annoy us, no heat to distress us.

In regard to creature comforts, we are all provided with lunch baskets, and, although we usually partake of one solid meal a day at the best station we strike, yet we depend more on our own resources, which are sufficient to provision a small army. It would be difficult to think of anything daintier, in either solid or fluid form, that is not in our possession.

It is 9 A. M. Breakfast is in full swing. Fun and good humor preside at the banquet-table, and little delicate attentions, in the shape of pickles and preserves, are served with much politeness. We have had to divide into three or four; Mercy, daughter, Miss Alice, and the handmaidens of our

small household, and do good service as Belinda and Jemima. My long experience (dramatically) in the cap and apron brigade now comes into practical requisition, and I think I may boast that I give entire satisfaction in my new place. (References, if required.)

Darling old Dunstan Kirke goes round to all, insisting on our accepting this potted chicken, that deviled ham. We have plenty—but how to refuse him? Lord Arthur has brought with him a spirit lamp. That spirit lamp he cherishes in his very heart of hearts. It is continually upsetting; it soaks the tablecloth; it scalds our fingers; it fills our very souls with dread. Yet dare we not express our sentiments—we know better. The banquet is over and the debris cleared away, with the assistance of our good old colored porter; now begins the business of the day. The ladies produce their knitting, their novels, or start a correspondence with dear ones left at home. The gentlemen read or write, or lounge on the platform to enjoy a cigar.

Presently a card-party is formed, with the genial miller at its head. I wish you could see him now, at his best—his face beaming with good nature, chuckling over victory, philosophically enduring defeat. "Men may come and men may go," but Dunstan goes on until the last player gives in, and then he leaves the board—but with a sigh. Our party has its romance, too. We are not without "fair women and brave men," and have we not a little bride with us? Everybody thinks Squire Rodney must be a happy man; surely he is one, judging from appearances.

The days steal swiftly by, nor does the time drag for a second. It is broken by stoppages at little out-of-the-way stations along the line, and here our gallant cavaliers gather for us the loveliest flowers—flowers devoid of fragrance, but brilliant of hue and form; in fact, the prairies are one mass of bloom, thanks to the recent heavy rains.

And then the evenings! As twilight deepens the fun flags, the laughter gradually dies away, and night steals upon us with silent and holy footsteps. Little groups are formed, and we speak of bygone days, of absent friends, of those who have "gone before."

Presently a voice is heard singing softly one of the darkey melodies we all love so well, and in which we all join—"Swanee River," perhaps, or the pathetic "Hard times come again no more." Then a still sweeter song rises in the stillness, and the old hymns known in our childhood are lifted in our midst.

And then I steal out quietly on to the platform. The moon is shining in all her glory, the heavens are cloudless, the silent plains surround us. Nothing is heard but the monotonous undertone of the busy wheels, and the voices from within sounding the praise of the Almighty, in this, His own unpeopled country. The weird beauty of it all creeps into one's soul. Picture it! Who knows but these muttering wheels may be carrying us away for ever from all we love on earth? or do they whisper vaguely of a separation worse than death? For Death holds glorious promise in his hands for those who still have courage to believe.

In such a scene as this one's better nature asserts itself—long buried faiths revive, and dear dead memories wake from forgotten graves and make their presence felt. Beautiful night! beautiful world! If any where, here, in the very home of Nature herself—"far from the madding crowd"—where earth and heaven are purest, stillest, here may our souls hold communion with those we have dearly loved and lost. The night steals on. The air grows chill. I am still sitting here, forgotten by my companions of the day—and yet I feel that I am not alone.

It is fun to wake in the early morning and listen to the remarks being made around one. To me the indiscriminate fellowship of a sleeping car has an intensely humorous side. I enjoy it immensely. Most men, amiable enough at other times, are perfectly hateful in the early morning hours; and then it is delicious to hear the universal complaint "I never slept a wink!" If, by any chance, I spend a wakeful hour during the night, I hear unmistakable evidences of universal somnolence around me, but as a general thing—*Dieu merci!*—I sleep the sleep of the just.

It is 7 A. M. I am lying wide awake, and have been gazing for some ten minutes or so through the window of my section on the softly swelling prairies, the distant buttes, white and golden in the sunlight, and on the blue, misty range of the grand old Rockies. Providence, not over liberal in gifts, has at least provided me with "eyes to see" and power to enjoy intensely. I like the low rhythm of the wheels; I like the murmur of the voices round me; I like the entire novelty of the situation. Peeping out between my curtains I see a female form, slightly dishevelled and embarrassed in appearance, glide by me, satchel in hand; half an hour later my young lady returns, fresh as a peach, blooming as a rose, to be followed by other fair ones, until the lengthening hours compel me to rise and follow their example.

We are all on the *qua vive* for "night," and of these there are plenty on the overland road. What is funnier or quaintier, for instance, than a village of prairie dogs? how tame the little fellows are. I should love to explore those tiny dwellings and find out all particulars in regard to Mrs. Prairie Dog and family. They tell me owls and snakes are

welcome visitors in those little mansions, but it seems hard to believe it. Certainly, I saw no owls, and I trust I shall never "see snakes."

Then the beautiful, graceful antelopes! "I never loved a dear gazelle, to charm me with its soft, brown eye." Those soft, brown eyes gaze shyly at us as we rattle by, and year by year the timid animals are met with less frequently along the road. The buffaloes have all departed in disgust, and one rarely now encounters those wandering bands of Indians that of old were so numerous on the plains. Nevertheless, we meet with a few redskins on our way, and at Green river behold a real curiosity—a handsome squaw. She is nursing a little one as pretty as herself, and forms one of a very picturesque group as she sits watching us with large, dark, pensive eyes. Our gentlemen set the little Indian boys to shooting for pennies with their bows and arrows—then essay their own skill, with what result I decline to mention.

Just as we begin to tire of the prairies, we enter the beautiful territory of Utah. From this moment the scenery becomes grand in the extreme. Still there is a mournful character about it until we enter the Echo and Weber Canons. Then we sit outside on the platforms, and enjoy every special attraction. The "Thousand Mile Tree," the "Devil's Slide," the "Devil's Cauldron." Why is the old gentleman always associated with beautiful scenery, I should like to know?

After leaving the Weber Canon, we strike civilization again at Ogden, but civilization in a motley garb. Gamblers, miners, pale-faced, weary emigrants, negroes, Chinese, Mormon elders (looking exactly like anybody else, much to our surprise). After the peace and quiet of the past few days this noise and bustle is somewhat confusing. We have supper at Ogden, and then depart to spend our last evening on the car.

Our manager has graciously permitted an addition to our party in the shape of two French noblemen, who are traveling "En Prince," with their valets and tutor, or interpreter. They are both handsome, courteous gentlemen, sociably inclined, and some of us find it a glorious opportunity to prove how little we know of the French language. Lord Arthur has the advantage over the rest of us in having resided frequently in Paris; I hear him describing our Hazel as a sort of Sara Bernhardt and Croixette combined, while Sophie Chantmont is a very inferior soubrette compared to your humble servant.

The Baron bows gravely. He will take the earliest opportunity to admire our perfections on the stage so richly adorn.

Good old Barney treats them to some excellent imitations of Booth, Barrett and McCullough. Our foreign friends seem a trifle mystified, but accept the performance with grateful politeness.

And now, good-night, fellow-voyagers! To-morrow we shall all be scattered again. Who knows if we shall ever spend another evening socially together?

It is morning, and here we are at Sacramento, having lost all the exquisite scenery of the Sierras during the night. However, we swallow our disappointment and an excellent breakfast. As we leave the depot dark clouds are gathering, and when our engines puff and pants into the station at Oakland (don't tell me it is not tired after its long run), down pours a heavy torrent of rain. We are met by Mr. Bernar, the "obliging and courteous," and he and other friends escort us to the boat. A few moments and we are on the bounding waters of one of the most beautiful bays in the world; presently San Francisco rises before us through the mist.

"Strange for California. A heavy rain-storm in the month of June. Hope it is not a bad omen," croaks some raven.

"No," says Mr. Frohman, "I regard it as a lucky one. It is phenomenal—and such will be the success of Hazel Kirke." And, as everybody knows, events proved that this astute gentleman was not mistaken.

Au revoir.

London Chat and Gossip.

LONDON, Nov. 3, 1881.

When an old cosmopolitan playgoer has been expatriated for some weeks from the metropolis of his choice or adoption, the first thing he does on his return is to go to the rounds of the theatres and see what has been produced in his absence. Your confirmed and chronic "first nighter" looks forward to the *premières* as anxiously as a *fin gourmet* does to an elegant little repast at Romano's or Delmonico's, and in a general way the old playgoer is insatiable. He misses nothing when he is in town. During my absence the Savoy and Comedy Theatres opened their portals, and I was not present; so of course I paid these new establishments early visits. They are charming theatres, but as you have doubtless published accounts of the long ago, it is unnecessary to more than refer to their existence. I will only add that they are both chock full every night, and D'Oyly Carte and Henderson, the respective lessees, are joyful. By the way, I may remark, *parenthetically*, that the volatile D'Oyly will soon visit the United States to see how Patience is progressing, and to personally interview his clever business representative, Miss Helen Lenoir, and possibly to cast his swift and managerial eye on the projected lecturing tour of Archibald Forbes. Having seen the new theatres, I took in Youth at the Drury Lane, Mankind, at the Surrey (a

wonderful piece this of the Rocambole type), the Half Way House at the Vandeville, and the Lights of London at the Princess, but as your well-informed readers have heard of each and all of these productions, I pass on to the Haymarket, where I went last night to see Queen and Cardinal, a new poetical play by Walter S. Raleigh, in which Mrs. Scott Siddons made her *réentrée* before a London audience. Putting aside all considerations of the indiscretion of attempting to reproduce famous historical personages already depicted with such firmness of touch and bold coloring by Shakespeare, a question that if made an article of the dramatic creed would exclude from the attention of modern poets so many momentous events, the fact remains that the individuals introduced to us in Mr. Raleigh's play have more the semblance of shadows than beings of flesh and blood, endowed with sense and season. Throughout the lengthy list of characters there is scarcely one that earns our sympathy, unless it be the impulsive and amorous king, and in this case only for the reason that he appears to be surrounded by such a coterie of schemers and self-seekers. Least of all can we feel interest in the fluctuating fortunes of Anne Boleyn, the heroine of this unfortunate production. I presume she is intended to be winning, but a more artful and two-faced minx it is not easy for the moment to identify, in the long line of stage adventuresses that floats across the memory. In the first act we see that she has already temporarily fired the wandering admiration of her sovereign, who has discarded Queen Catherine, although the ill-used lady is apparently still resident at Windsor. Anna Boleyn talks a good deal about the affection between her and Percy Hotspur having been blighted by the plots of Wolsey, and that her intention to become Queen is to spite the Cardinal and bring about his downfall; but, at the same time, her feelings have not been sufficiently wounded that she is unable to flirt with the gallant Sir Henry Norreys, or even to compliment the verse making Earl of Surrey. This instability is more or less apparent all through the first four acts. Now she seems to experience some respect for the King; then it appears as though the long tried devotion of Norreys had conquered her heart, and after that we find that her original affection for Hotspur has never wavered. This is puzzling to the audience, and being fatal to the character of Anne Boleyn, is consequently disastrous to the play. Three of the other prominent parts—the King, Cardinal Wolsey and Queen Catherine—are not to be mentioned in the same breath with those of the same name in the fine work penned in the Elizabethan period. Wolsey is here shown as an ambitious prelate, fond of soliloquism and recalling the fact that he is a "butcher's son," and when he becomes Pope, as he hopes to be through his bribery of the Cardinals, he will not only found noble institutions, but turn the tables on persons who have sneered at his humble origin. His disgrace occurs in the Council Chamber, the climax of accusations respecting his alleged bribery and peculations being the production of a letter by Anne Boleyn, now Queen, proving in Wolsey's own handwriting how he had schemed to subvert the King's wishes. In his downfall Wolsey is not at all dignified, his mortification attaining its height when Anne Boleyn states that she pities him. The wayward moods of the King are more consistent and effective, but the rival scheming of Lady Richford and Jane Seymour to win the monarch when he has begun to tire of his second wife is ludicrous in its awkwardness. The dialogue of the play is better than the arrangement of the dramatic action, but it has a greater defect than either its epigrammatic movement or its indistinctness of characterization—it is depressingly dull. The *crisis personæ* walk on the stage, have a bit of a talk, and walk off without any rhyme or reason, but with a good deal of blank verse, and you know what that means. Mrs. Scott Siddons essayed the role of Anne Boleyn and did her little best, but it was up-hill work, and at twenty minutes to twelve, when the curtain fell, the well-known actress must have retired to her dressing-room and doffed her roles with the unpleasant conviction that her poetical play was a lamentable fiasco.

Mrs. Siddons, since she last played in the metropolis, has grown plump, not to say fat, and some of her poses which we intended to fascinate and "fetch" the King, were the reverse of graceful. I do not know whether Henry VIII. admired ladies who arched their backs and stuck out their "tummies" (as they are playfully termed in polite society), until they resembled young bow windows; but I should say he did not, and Mrs. S. S. rounded the front of her globular adiposity with the most grotesque conformations. When the curtain went up the house was full of the usual first-nighters, and the members of the press rallied in strong force. Many of them had been out of town, and having given their analytic brains a seasonable rest, again approached the footlights with a feeling of zest. They were doomed to disappointment. One by one they fled from their stalls. Clement Scott, of the *Telegraph*, and genial Joe Wright bravely sat the play out, but at the end of the fourth act entire rows of seats were vacated. Boucicault and his little cub of a son, "Dot" (who, to his eternal shame be it said, has renounced his god mother—there's a nice young cad for you), left early, and when the curtain fell but few remained to hear the dismal bell toll in token of Anne Boleyn's execution.

The Kendals and clever little Mr. Haras have reopened the St. James Theatre with Robertson's Home, which you are aware is founded on M. Emile Augier's *l'Adventurière*. This amusing comedy was preceded by a charming one-act play, adapted from the French by Clement Scott, who, under the title of *The Cape Mail*, has crystallized the only strong situation of a four-act piece called *Jeanne qui Pleure et Jeanne qui Rit*, brought out in Paris about twenty years ago, and soon after played as *The Merry Widow* at the same theatre, when Miss Herbert embodied the bereaved wife who invents letters from her husband, lamented as dead, for the solace of his poor, blind mother. The supposed widow, Mrs. Preston, whose husband, Major Preston, has been reported killed in South Africa, at the defence of Rorke's Drift, is now played by Mrs. Kendal with singular force and ability. Emotional pathos has rarely been expressed by simple means with greater effect, and the touching interest of the brief drama, so neatly moulded by the present adaptor, commanded, with the aid of this accomplished actress, the fullest sympathies of the audience.

The new play for Miss Wallis to star with in the United States has been specially written for her by Bronson Howard, who sails for New York with his beautiful English wife on Nov. 9th. Mrs. Howard is a sister of Mr. Charles Wyndham.

Forgerty's Fairy, the comedy written by W. S. Gilbert originally for the late Edward A. Sothern, is in rehearsal at the Criterion. It may be produced after the run of *Brighton*. The management of this house, however, so often alter their arrangements that I shouldn't like to swear to the above.

I hear that special drawing-room accommodation is provided for Mr. Irving in all theatres visited by the Lyceum company during their tour. The eminent actor would scarcely be expected to dress in some of the erected cupboards provided for his less fortunate brethren. When Irving returns to town he will appear in *Romeo*, I hear. How Juliet will reconcile herself to her lover's long, lean legs is what is bothering me. I do not hold with the æsthetic young Gusher who said "Mr. Irving's legs are delicately intellectual, but his left leg is a poem." To my prosaic matter-of-fact mind Mr. Irving's legs are tiresomely awkward, and the fashion he has grown into of dragging one after the other extenuates me beyond measure. When he acts you continually see his legs, and this should not be, though as a wild wag at my elbow suggests, he's only taking steps to put his best foot forwards.

On the return of the Court to Windsor Castle, a special performance of *Mr. Barrymore's* adaptation of *Honor*, by the members of the Court Theatre company, will be given by command of the Queen.

Eleven professionals were lost in the *Clan Mac Duff* a few days ago in a terrible gale. They were en route to Bombay to fulfil an engagement for the Winter season. Mr. and Mrs. Turner, John Hewitt, Miss Ada Lester, Mr. and Miss Akhurst, were among the best known of the poor victims.

HOWARD PAUL.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABORS LOST.

A "CORRECTIVE" COSTUME.

EDITOR NEW YORK MIRROR:—DEAR SIR:—You are in error in saying in your issue of the 29th of October, Mr. Abbey engaged me to costume the entire company for every play presented. Such is not the case. My original contract was to furnish the superintendence, the company furnishing their own wardrobe. After the arrangements included two or three members of the company. I am not responsible for the costuming of any play where the individual members have the privilege of wearing their own dresses.

The costumes and armors I furnished Richard III. are not poor or cheap in any particular. The armors are of the best imported and the correctness and fit is as good as can be properly presented. I know it would cost from two to three thousand dollars to replace them.

In recent production in this city, where my work is praised on all sides, it is sad, some of the actors seemed awkward in their rich clothes. This is the result of correctness, not fit. If it were possible to costume Shakespeare's plays correctly the effect would often be ludicrous.

Mr. Abbey is a most liberal manager, and is costing these productions in as good a style as they have been done since Mr. Booth produced them years since.

It looks like a personal attack upon me, and I can't understand the writer's motives. If it will cause managers generally to pay more attention to the mounting of classical plays, it will do me and others in the business a great business favor.

Costuming has too long been neglected in America, and able criticism will awaken public interest in this matter, and cause managers to seek the ablest and not the cheapest ability in this line. Trusting you will give this letter space in your next issue, I am

Very respectfully yours,

H. J. KAYES.

—The Little Cornue Opera company will inaugurate a series of special matinees at the Metropolitan Casino on November 23. The matinees will be given each day during the week excepting Saturday and Sunday. Les Cloches de Corneville will hold public attention for some time yet. Notwithstanding rumors no definite arrangements have been made with the Emelie Melville Opera company for a season at this place, although negotiations are still pending.

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BENNETT'S OPERA HOUSE, P. R. BENNETT, Jr., Proprietor and Manager, will open Nov. 24, with Lacy and the Temple Quartet of Boston. Seating capacity 1500, on ground floor, full stock of scenery, complete in all its appointments, buying and sharing only.

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JULIA A. HUNT,

In the title-role, one of the most charming and gifted young actresses now before the public.

[From the Ohio State Journal, Columbus, Nov. 1.]

GRAND OPERA HOUSE—**JULIA A. HUNT**.

Florinel, a new romantic drama by Sydney Rosenfeld, was produced at the Grand Opera House, last night, before a genuinely enthusiastic and delighted audience. To merely call the new play, with Miss Julia A. Hunt, in the title role, a success, would be but to faintly convey the unmistakable excellences that were dramatically presented in Florinel last night. It has but seldom been the fortune of the theatre goer to have his attention so perfectly captivated, his sympathies so completely aroused as was the case last night. A series of perfect contrasts were unfolded in every act of the play. Florinel is a touching, tender love romance, made powerful by the skillful manner in which its various scenes are evolved, one from the other. The author is to be congratulated upon having produced an absolutely unobjectionable piece of work, which, while avoiding sensationalism, does not for an instant flag in keen dramatic interest. Florinel is the name of a young girl, who, in a spirit of heroism, allows the burden of her friend Marcelle's indiscretion to fall upon herself. Marcelle is the object of young nobleman's romantic attachment. This young nobleman is madly loved by a countess, a beautiful but dangerous woman, the step-mother of Marcelle and the bitter enemy of Florinel. The conflicting emotions of these four characters constitute the material with which the fertile dramatist has wrought his really fascinating work. The interest increases with each act, and not until the absolute fall of the curtain is the audience permitted to learn the secret which the careful work of the author has been so skillfully concealing.

If we have spoken enthusiastically of the play we can do no less of the acting of the company. Miss Julia A. Hunt in the title role carried off the honors and took her audience by storm. In the wide area of dramatic art we know of no one to-day who could with equal charm and skill assume the role of the young heroine. Miss Hunt's comedy pathos and dramatic force are alike superb. Her singing had a charm of its own—and to sum her up in one word she was a surprise—a fascinating surprise. First to us, at Columbus, S. Dickson, who played the young lover, came in for his full share of appreciation. There was a polish, a gradation, a versatile tone about his acting that gave evidence of an order of intelligence but rarely encountered in the alleged "young love" of the modern drama. Miss Emmie Wilnot played the countess. Miss Wilnot was for several years the stock star of the Euclid Theatre in Cleveland. To her experience she adds beauty, grace and thorough fitness. Although in her part last night the sympathies of the audience were all against her, she conquered by sheer force of art, and won a most emphatic and critical recognition. The humor of the play is supplied by a light comedy character played with happy facility by Mr. Spencer; and a country boy, while in Mr. Samuel Keel's hands, took prominence with the most important parts of the play, and in one instance fairly kindled the audience to uproarious merriment. All the others in the cast were good; Miss Bockell's Marcelle was a sweet companion picture to Florinel. The duchess of Mrs. Kouse, the foster mother of Mine. Michels, the marquis of Mr. Turner, the Abbe of Mr. Rouse, were all clever in their way, and altogether the star and the author are to be congratulated, each for the other's sake and for the sake of a most complete and artistic organization. Florinel will be played for the last time to night. This mere announcement should fill the house.

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